"COLORS"

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TITLE SEQUENCE:

FADE IN:

1A EXT. CONDO CITY - DAY 1A

Cardboard boxes at GROUND LEVEL. The people living in them wake, spilling out onto the sidewalk. Walking by, a pair of hiking boots beneath a pair of blue jeans.

TRACKING AND RISING UP: At waist level, a pistol and badge. Coffee spills from a cardboard cup, coating a set of fingers. The fingers shake the coffee off, then the CUP RISES to the lips of DANNY McGAVIN, sipping as he hurries along... past HOOKERS, HUSTLERS, and DERELICTS. A Cuban tranvestite, JOJO, recognizes him.

JOJO
Hi, Danny...

McGAVIN
Hey, uh... what's your name?

JOJO
Joseph.

McGAVIN
Nah, your girl name, man...
what's your girl name?

JOJO
Jojo.

McGAVIN
Jojo! Hey, Jojo... when's the operation?

JOJO
Six more months.

McGAVIN
Well, hey... hang in there, huh?
You the landlord here?

McGavin hurries on, checking his watch and tossing his coffee onto an overfull trash can (it falls). WE PAN ACROSS and FOLLOW his back as he disappears up the sidewalk, then, slowly PANNING UP... we see that he's leaving the combat zone for the glass and steel buildings of L.A.'s Civic Center.

2A INT. A CORRIDOR - DAY 2A

Action. Bodies moving every which way. COPS in uniform, with kit bags pass FOUR OLDER PLAINCLOTHES COPS, grumbling as they sip their coffee and eat. Among them is BOB HODGES.

COP #1
Hey, Tommie, who won?

YOUNG
Ya see the fuckin' jitterbugs in there?

TOMMIE
Who do ya think?

DIAZ *
Fuckin' platoon 'a John Waynes.
(karate feint)
Hi-ya!!

Hodges parries, bumping DELANEY.

DELANEY
(nursing a hangover)
Jesus Christ, take it easy! My fuckin' head is killin' me...

Heading the opposite way as the four men step through a door... JOEY NORTON is walking with a good-looking FEMALE COP.

JOEY
Hey, Danny... where the hell were you last night?

He turns and keeps walking backwards, talking as he passes McGavin, who turns and does the same...

McGAVIN
Did you call me?

JOEY
Tonight. Home Plate.

McGAVIN
Okay.

As the Female Cop turns the corner, Danny and Joey trade masturbatory gestures. Then Danny arrives at the desk of a BLACK SECRETARY, who catches him in the act.

McGAVIN
(caught)
Gang Unit.

SECRETARY
Across the hall.

She points. Ever cocky, he eyes her, then walks into...

(OMIT 3-10)

11 THE AUDITORIUM 11

The men in the seats are cutting up. A TAPE plays on a monitor, with the POLICE CHIEF droning on.

On the front wall, the acronym CRASH is spelled out: COMMUNITY RESOURCES AGAINST STREET HOODLUMS. The men are big, dressed eclectically. There are black guys, Chicanos, a few Asians, and lots of Anglos. McGavin enters, waves to a few compadres and slides into a seat by the door.

On the far wall, Hodges, DIAZ, YOUNG and a number of OLDER COPS eye the new recruits. LIEUTENANT MELINDEZ enters. A stocky Chicano, with a groomed moustache, he starts things rolling, shutting off the tape.

MELINDEZ
All right... All right. Hey... Quiet!
(as they quiet down)
Gentlemen... Welcome to FLYING CRASH. They finally noticed the gangs. Some white kids must've gotten hurt.

Laughter. The black and Chicano cops nod. Silence.

MELINDEZ
(continuing)
We got over fifty-thousand gang-bangers out there and you twenty-four new men.
(pause)
You guys have all dealt with gangs before, but the difference with FLYING CRASH is... you'll target two or three gangs apiece and track these assholes all over town. They're mobile now... and so are we. We're givin' you brand new unmarked cars -- so they won't read you a mile away... but you'll be wearin' uniforms.

There are loud groans of protest.

MELINDEZ
(continuing)
Listen... We want a uniformed presence out on the street. They're flyin' their colors! We're flyin' ours! I want 'em to know who they're dealing with...

He waits as the men settle down. Silence.

MELINDEZ
(continuing)
They've got Uzi's. They've got shotguns. They're takin' the neighborhoods down. We're bleedin' from open wounds. We're just jammin' you twenty-four in... to stop the flow.

As he looks around, McGavin whispers to the guy beside him...

McGAVIN
Sound like a bunch 'a Tampax...

MELINDEZ
What's that? What's your name...?

McGAVIN
McGavin.

MELINDEZ
McGavin... you wanna tell me what you were sayin'?

McGAVIN
I said, we sound like a bunch of Tampax, sir.

The men suppress their laughter, expecting Melindez to explode. Hodges, on the wall, looks disgusted. Pause.

MELINDEZ
Tampax winds up someplace good.
(to SAMUELS)
Hey... give this guy to Hodges. Read it...

SAMUELS, in shirt and tie, reads from a list...

SAMUELS
McGavin and Hodges. Central. *
Allen with Stephenson. West Bureau...

McGavin looks around to see who he's with. Hodges gets a real sick look on his face -- as Melindez grins at the pairing... and Diaz taps Hodges on the arm...

DIAZ
Welcome back, Hodges. Watch out.

SAMUELS
(still reading)
Parker with Ditullio. East. *
Nakamura... you're with me...
Carlton and Gomez. South. (etc.)

Knowing he's in for a nightmare, Hodges stays right where he is.

(OMIT 12-14)

15 IN THE CAR - DOWNTOWN 15

They're in uniforms. McGavin scans the streets. Nothing is said. He turns toward Hodges. Nothing. A long silence.

McGAVIN
You win.

HODGES
What?

McGavin keeps driving.

McGAVIN
You win.
(pause)
You're so much older than I am...
If we wait to see who speaks
first... You might be dead by then.

Now Hodges looks over, taking the measure of McGavin.

HODGES
That would be a pretty fucking
hollow victory.

Both sit back. They drive on...

(OMIT 16-17)

18 TRANSITION SEQUENCE (MUSIC OVER) 18

We follow the car as it descends into the target area of the black gangs.

A) Across the Olympic Boulevard Bridge, with the city in the b.g.

B) Descending Central Avenue, a depressed commercial boulevard, with small barricaded stores; a hubcap junkyard; cheap food joints; jive rundown bars; clothing stores offering instant credit; murals depicting black life; and everywhere, lots of graffiti.

C) RESIDENTIAL STREET. Women sit on a porch. Old men play cards in a yard. Little kids ride around on bikes.

19A IN THE CAR - AROUND THE CORNER 19A

HODGES
Up ahead. Take a right.

McGAVIN
(reading a wall)
Boomtown Crips. What are they doin' out here?

A ghetto BLASTER BLARES in the hands of a young CRIP, who struts down a sidewalk. Up ahead... little KIDS from a schoolyard surround a Mercedes where a PIMP is holding court, with his GIRL. A GROUP of CRIPS are passing at a corner.

HODGES
There they are. We got 'em. Look at 'em. Crip De Ville. C.D.V. The Ville.

On the sidewalk, at a beauty parlor...

WOMAN
That's right! You get them off the street!

As the pimp's girl walks into her shop...

HODGES
We're tryin'.

WOMAN
You need more help!

The woman laughs, shutting her beauty shop door. As the car turns:

20A AROUND THE CORNER (IN THE CAR) 20A

Seeing a group of Crips against a wall...

HODGES
Stone-fucking killers. They will walk in your house, blow you away, sit down, eat... then leave.

The kids on the bikes scoot down to catch the action. The Crips include SPOOKY; DOG-MAN; SHOOTER; T-BONE; KILLER-BEE... and off to the side, a real hard-ass named ROCKET.

HODGES
Wha's up, Homes?

DOG-MAN
Hodges! You back?

HODGES
Better watch your back.

KILLER-BEE
(approaching the car)
Nice ride, man! I didn't make ya. Hey, don't sneak up like that.

McGAVIN
You wanna get back on the sidewalk?

As Killer-Bee obeys...

HODGES
You all buffed out, my man! Been to the joint?

KILLER-BEE
Just County. Missed you for a while...

HODGES
You out on good time? What's this?

He yanks a blue bandanna from Killer-Bee's pocket.

KILLER-BEE
My Hopalong Cassidy rag.

He smiles, leaning in to check out McGavin. Killer-Bee is a good-looking, charming guy.

HODGES
Get rid of it. Find a better class 'a friends. You're in violation.

KILLER-BEE
Jus' passin' by. I live right there. I'm retired.

HODGES
Shit. You won't retire... you'll graduate. To the big-time. This is Killer-Bee... McGavin.

KILLER-BEE
Got you in your blues...

McGAVIN
Yeah, homes. Just like you.
(flashing a hand sign)
I'm a Crip. *

KILLER-BEE
Good thing...

HODGES
(looking at Rocket)
What's the matter with him?
Don't he like it here?

KILLER-BEE
Who, Rocket? He down for the hood...

HODGES
(to them all)
Y'all got any dope today?

T-BONE
Not us.

HODGES
(pointing at a house)
You can get some right over
there, Homes...
(pause)
Go get some. I'll be back.

The Crips fall against the concrete wall, slapping hands with some side joke of their own -- all except Rocket, who glares -- as Hodges and McGavin drive on. The little kids whoop and ride away.

(OMIT 21-22)

23 IN THE CAR - DOWN AN ALLEY 23

As they drive past the wall of an alley... Hodges talks expansively.

HODGES (O.S.)
Fuckin' Melindez, man... I
worked CRASH for five years. I
did my time. I cannot believe
I'm back out here. I finally
made it up to Juvie, right?
Home at night with the wife...
get to help somebody every once
in a while...

McGAVIN
He don't wanna see us!

McGavin leaps out of the car!

HODGES
Hey!

(OMIT 24)

25 IN THE ALLEY 25

They have interrupted a deal going down! The dealer, HIGHTOP, bolts and runs! McGavin pursues him down a pathway.

As Hodges calls in on the radio, the buyer's car screeches away backwards down the alley. As the YOUNGER CRIPS start off.

HODGES
Freeze!

26 IN THE DRIVEWAY 26

McGAVIN
Get up.

As Hightop does, McGavin cuffs him.

McGAVIN
(continuing)
You are under arrest.

HODGES
(from the car)
Hey, bring him out here.

27 IN THE ALLEY 27

As McGavin brings his suspect...

HODGES
I want you in a line right here.
(to little kids)
You go home. These creeps are losers. Hear me? Losers. Go on home.

The peewees leave reluctantly. The Crips line up in front of the car.

HODGES
(continuing)
Hands behind your head. On your knees. Cross your ankles.

When they're down.

HODGES
(continuing)
Don't move.

He holsters his gun. Then he stands them up, one by

one, frisks each Crip, then sets him down... as McGavin frisks Hightop. The dope is gone.

McGAVIN
He tossed it.
(to Hightop)
You smell good, Homes. What's your cologne? Huh? Eau-de-doo-dah-day?

He shoves Hightop onto his knees, then heads back to look for the rock. Hodges walks over to Hightop... who's kneeling, arms behind his head.

HODGES
What the hell were you running for? Answer me! What's your name? *

Hodges takes out his F.I. cards. BACK-UP arrives in a black-and-white. Hodges waves them off: CODE 4. He holds up four fingers. Everything's okay.

HIGHTOP
Clarence Brown.

HODGES
Don't lie to me.

HIGHTOP
Clarence Brown.

HODGES
(writing)
How old are you?

HIGHTOP
Eighteen.

HODGES
(to a young Crip)
How old are you?

YOUNG CRIP
Fourteen.

HODGES
Shit.
(to Hightop)
What else they call you?

HIGHTOP
Hightop.

HODGES
Hightop. Hightop... Hightop. Where'd you get a name like that? You wear sneakers all the time?
(MORE)

HODGES (cont'd)
You a second-story man, Hightop?
(to the young Crips)
What you hand out with this loser for? You wanna wind up like him?
(to Hightop)
What's your address?

HIGHTOP
5511 Hamilton.

HODGES
Blood House? You a Blood? Hey, McGavin! This kid's a Blood!
(to Hightop; writing)
What the hell you doin' over here? Stupid question, huh?
(to the Crips)
Don't you Crips have any pride? Let a Blood come in to deal? Hood's gone all to hell, eh? Anything for a buck.
(raising Hightop's sleeve)
Let's see your tattoos...

From the bushes...

McGAVIN
Got it! Oh, man, Homes... it's fuckin' Gibralter!

He carries back the rock, admiring it, as Hodges examines Hightop's tattoos: H-TOP/HOUSE OF BLOOD. Hodges records them. McGavin shows Hightop the rock, gloating... then hands it to Hodges, who examines it.

HODGES
This look familiar? Huh? You on parole or probation? *

HIGHTOP
No. *

HODGES
Well, I've got you on my file now... * and if I ever catch you here again... I'm gonna shove this up your ass.

He drops and crushes the rock underfoot. McGavin is furious.

HODGES
(continuing; uncuffing the kid)
Turn around.

As Hightop faces him.

HODGES
(continuing)
I'm Hodges. Ask around who I am.
(MORE)

27 CONTINUED:

HODGES (cont'd)
You owe me one, Clarence. You got that?

HIGHTOP
Yes, suh.

HODGES
Say it.

HIGHTOP
I owe you one.

HODGES
Play straight with me, I'll be straight with you. This street is dirty all night long. All 'a you -- get lost.

The Crips pick up their stuff and saunter off. Hightop gloats at McGavin as he goes.

Hodges climbs in behind the wheel. McGavin slams in. They drive away.

28 IN THE CAR 28

McGavin is boiling! They're driving.

McGAVIN
What the fuck was that?
(pause)
I made a righteous collar back there! If I do something, partner... I expect you to back me up! I hope you expect the same! *

HODGES
You don't even know the neighborhood yet! Wanna drag him in for a pissy little rock? Spend the rest 'a the shift doin' paperwork? Is that what you call a plan?!?

McGAVIN
I got a plan -- wanna know my plan? We get him for rock this time... then they get him for somethin' else... and then when he does somethin' serious... it's not a fuckin' first offense!!!

Both men are hot. Hodges SWINGS INTO the PARKING LOT of a modern fried CHICKEN STAND. The car JOLTS to a STOP.

HODGES
All right... that's a plan.
You wanna hear mine?

29 McGAVIN'S P.O.V. 29

A beautiful young Chicana, LOUISA GOMEZ, smiles at a customer. She is visible through the plate glass window, protected by the iron bars of the brightly illuminated chicken stand.

30 BACK TO SCENE 30

HODGES
You are full 'a fuckin' adrenaline... but you're not in a black-and-white anymore -- chasin' down Mickey Mouse crimes! The plan is to get to know these guys. Get 'em used to talkin' to us... so then when something big comes --

Hodges explodes... when he sees that McGavin isn't listening, but is staring at the girl.

HODGES
(continuing)
-- Shit! You wanna fuckin' listen, or --

McGAVIN
(turning back; distracted)
What?

HODGES
You gotta look at pussy right now? You know what this job is about?
(pause)
Y'ever heard about the two bulls?

McGAVIN
(wise ass)
Not yet.

Hodges waits, till the smirk fades. Silence.

HODGES
These two bulls are sittin' on a grassy knoll... overlooking a herd 'a Guernseys...
(MORE)

30 CONTINUED:

HODGES (cont'd)
(pause)
... and the young one says, "Hey, Pop! Let's run down an' fuck one 'a those cows!" But the old one says, "Uh, no, son..."
(pause)
"... let's walk down and fuck 'em all..."

31 HODGES' P.O.V. 31

He stares at McGavin, who snorts... but won't give him the satisfaction of a laugh... as he stares right back.

32 PULL FOCUS: Beyond McGavin, Louisa smiles goodbye to a customer... brushing the hair from her eyes. 32

SLOW DISSOLVE TO:

33 INT. SHORTSTOP BAR - NIGHT 33 *

A noisy cop hangout near the ballpark.

MUSIC PLAYS. Laughter. Smoke. Sex. McGavin is playing Ms. Pacman on a table console game, watched by JOEY, his buddy from a prior assignment... and a TRIO of admiring FEMALES. Other Cops include PHIL and DON. *

One GIRL in particular is zeroed in on McGavin as he runs up the score... and JOEY recounts a tale... mainly to impress the girls as McGavin has heard it before.

JOEY
... so the guy is deader than shit... Then suddenly, the fucker's eyes open up -- he says "Gimme a cigarette, man..." An' the fuckin' cops run outta there... screamin' like a buncha girls!

Losing his Pacman game...

McGAVIN
(turning around)
Y'hear about that caper, where a couple 'a sheriffs, cap a six-time rapist -- center body mass -- okay? So they're down with him on the ground... *
(demonstrating on a table)
Looks like they're doin' CPR...
(MORE)

33 CONTINUED:

McGAVIN (cont'd)
But the copper who's pumpin' his chest is pumpin' his fuckin' blood out... all over the fuckin' ground, man... till asshole is fuckin' dry.

They howl at the macabre horror of the tale.

JOEY
Friend a' yours, Danny?

McGAVIN
Well, I'd shake his hand...

JOEY
If he'd fuckin' wipe it off...

They grab their beers and sip. Silence. *

JOEY
Who's your new partner? *

McGAVIN
They got us with oldtimers. Hodges. *

JOEY
Oh, God-help-us... Uncle Bob. *

McGAVIN *
You know him?

JOEY
He's a trip all right... in the slow lane... He tell you his story yet? *

McGAVIN
How do you know Hodges? *

Joey nods as McGavin's Girl takes off for the ladies' room -- signalling: If Danny wants her, she's his. Danny wants. Motioning for Joey to hold his thought... McGavin heads for Men's room... stopping at...

34 THE PHONE 34*

He drops a quarter and dials, keeping the receiver from noise...

McGAVIN
(on the phone)
Judy? Yeah, it's me. Listen... uh, we had a homicide.
(pause)
No, no, I'm fine. I'm sure. But look... I'm gonna be standin' around the chalk lines all night, then I got court in the mornin', so I'm pretty much outta commission.

34 CONTINUED: 15A.*

Pause, as his "Girl" walks by.

McGAVIN
(continuing)
Sure. I'll call. Okay?

Pause. He hangs up slowly... watching as the Girl walks back to the table. Good hip action.

CUT TO:

35 INT. GREEN DODGE VAN - NIGHT 35

T-Bone, Killer-Bee, and Dog-Man are in the back, getting high... as the van circulates slowly through the streets. Shooter is at the wheel. Rocket rides shotgun -- his gauge across his lap.

T-Bone pulls out a plastic film can, and withdraws a "Sherm"... a short brown cigarette dipped in PCP. The three in the back are agitated, excited.

T-BONE
(fumbling with Sherm)
Ooh, baby... come on... come on...
(he's got it;
he smells it)
Oh, my, my, my...

KILLER-BEE
Light the damn thing.

Dog-Man flicks his lighter. T-Bone inhales... and holds it. He's gone. Letting out the smoke...

T-BONE
Oooooohhhh!!! Ow! Ow! Ow!
Here, cuz... suck on this...

Dog-Man grabs the Sherm and takes a hit, then passes it to Killer-Bee as...

T-BONE
(rapping)
Man, man, G-ridin' in the van...
With the cuz, what it does...

Dog-Man joins in, banging on the metal floor...

T-BONE
(continuing)
Some fucker gonna die... Gettin'
high, oh, my, my, my... We're...

T-BONE WITH DOG-MAN
Man, man, G-ridin' in the van
with the --

They're banging on the walls and floor, when Rocket turns and hits T-Bone square on the face with an open hand.

Silence.

ROCKET
Shut the fuck up.
(pause)
Chill, mothafucka...

Dead silence. The party's over. Rocket scans the street.

36 ANGLE - ROCKET 36

We see his eyes from outside the van. They are hard. The van nears the Projects.

DISSOLVE TO:

The SOUND OF HEAVY BREATHING. A woman moans...

THE GIRL (O.S.)
Oh... oh... oh...

(OMIT 37)

38 INT. McGAVIN'S BEDROOM - NIGHT 38

The Girl from the bar is taking a thrashing, without much love. Her head is arched back into a pillow.

GIRL
Oh... God... OH... Wo...

McGavin is above her, looking down.

McGAVIN
Give it up, baby... give it up...

GIRL
Ohh... God... OH... Wo... Oh...
God... Oh... No...

Her moaning builds to a peak. McGavin is ruthless. She moans. She cries. She is climaxing...

39 A SHOTGUN BLAST fills the screen, EXPLODING! 39

40 EXT. A PROJECTS SIDEWALK - NIGHT 40

A BLOOD, ROBERT CRAIG, is blown away! Wasted. Another BLOOD kneels by his corpse, bleeding onto the concrete as a green van speeds away.

41A IN McGAVIN'S BEDROOM 41A

GIRL
Oh God, Oh, no... Oh, <u>NOOOO</u>!!!

A TELEPHONE RINGS!

WOMAN (V.O.)
(in anguish)
Oh, God. Oh, no... Oh, God, Oh, no...!!!!

42 FROM THE CAR - EXT. PROJECTS - NIGHT 42

Ghoulish red lights on cop cars spin as McGavin and Hodges pull up. They get out. A PARAMEDIC VAN is pulling away.

43 BY THE PROJECTS (HAND-HELD - DOCUMENTARY-STYLE) 43

A WOMAN in her nightgown is beside herself with grief. Robert Craig lies in a pool of blood. He is dead. McGavin heads off seeking witnesses.

Hodges approaches the Woman and a YOUNG GIRL.

YOUNG GIRL
(to the Woman)
Stop it. You can't help him!

HODGES
Excuse me, can I --

WOMAN
No, he cain't die... No, he cain't die!!! Lord, have mercy! Lord have mercy -- NO!!!!

She weeps. Hodges holds her. His face shows the greatest compassion. He waits until the sobbing subsides, then the Young Girl leads the Woman away... thanking Hodges with her eyes. Hodges has to stop to collect himself. These tragedies are more than he can bear anymore. McGavin moves by.

HODGES
What you find out?

McGAVIN
Bunch of guys in a van, shout, "Hey, Blood!" Boom.

He mimes a gunshot.

HODGES
Shit.

A young BOY points to a WOMAN NEIGHBOR.

BOY
She saw it.

Hodges and McGavin approach the Neighbor. In the b.g.,

43 CONTINUED:

Homicide DETECTIVES are laying out the chalk lines. A large CROWD of people has gathered around the Project steps.

HODGES
Excuse me, ma'am...

NEIGHBOR WOMAN
I didn't see nothin'.

HODGES
If you could --

NEIGHBOR WOMAN
Nothin'!

The Boy tells McGavin, with his eyes, that she is lying. McGavin pursues her as she leaves...

McGAVIN
Hey, listen, lady -- if you saw this, you can't just --

NEIGHBOR WOMAN
Who can't? Leave me alone!

McGAVIN
(still pursuing her)
You gonna shut your eyes and shut your mouth, every time they -- *

HODGES
Hey, come on... come on... She has to live here... *

McGavin's ticked off. Hodges walks him to the stoop, where Cops surround the corpse.

McGavin winds up by RUSTY BAINES, a plainclothes cop with a red moustache... and a chip on his shoulder.

HODGES
(continuing)
Need anything?

BAINES
(sarcastic)
Jeez, I don't know. Maybe your valuable expertise.

McGAVIN
Oh, hey... I doubt that. I can see you're doin' such a fine job. That's why we get called down here at two o'clock in the mornin'.

43 CONTINUED:

BAINES
Hey, why don't you FLYING CRASH guys go take a flying fuck.

HODGES
(to McGavin; steering him away)
Let's go. Get goin'... come on...

McGAVIN
Hey, fuck him.

HODGES
Let's get in the car. There's too many bodies here.

McGavin yanks his elbow back and climbs in behind the wheel.

OMIT 44 *

45 INT. CRASH OFFICE, SOUTHEAST - AFTERNOON

COPS and DETECTIVES in shirts and ties take care of paper-work, bullshit, and jive. Bill Young (from FLYING CRASH) shoots a nerf ball into a trash can. Trophies from the gang wars cover the walls.

Again, the acronym CRASH is spelled out by a large map marked with local turfs. McGavin is heading for a small group gathered by LIEUTENANT WALLACE REED in the back of the room. We TRACK ALONG as he goes... past Rusty Baines...

BAINES
There's a woman saw it... but she won't talk.

McGAVIN
How long'd it take you to find that out?

When Baines looks up, McGavin is gone. A JAPANESE COP is walking by with a bunch of bananas in his hands.

WHITE COP
What's that for? Bait? To see if they'll come right up to the cars?

The Japanese Cop tries to warn him, and another white cop can see what's coming as Bill Young passes by... having * overheard...

45 CONTINUED:

BILL YOUNG
Fuck you.

WHITE COP
Hey, listen...

Too late. Young joins McGavin... joining the group around Lieutenant Reed, a smart middle-aged black cop. He is leaning against a desk, talking to Sergeants and Detail Leaders. Hodges is there as McGavin arrives.

REED
... kid was a Blood. Dealin' too. Whether it was drugs, or some other gang shit, I don't really know. For now, let's just hook 'n book. Be inventive. Find some probable cause. Get both gangs off the street... at least for a night or two.
(pause)
Let 'em cool down. See if they'll talk.

He looks around the circle of men. No response.

REED
(continuing)
Any further questions?
(pause)
Okay... Rock 'n roll...

(OMIT 46)

47 SMASH CUTS - EXPLOSIVE - DAY, THEN NIGHT 47

Radios squawk. Shouts are heard. It is stark, real, and rough... as Gang-bangers are apprehended.

48 CRIPS 48

flying their colors, blue... are spread-eagled against the wall, hands over head. Spooky turns...

SPOOKY
Hey, what'd we --

A COP throws a forearm right across his chops... shutting him up, turning him around.

COP
Shut the fuck up.

49 BLOODS 49

flying their colors, red... are apprehended by the Projects.

SNAKEDANCE
Hey, man... they rode on us!
The punk-ass mothafuckas!

SHOUTS ECHO down a hallway in...

50 THE POLICE STATION - NIGHT 50

Gang-bangers are dragged in, in cuffs. Some are chained to a bench in the hall. Others are led to holding tanks. The Bloods and Crips scream at each other as they pass. ANGRY SHOUTS! Threats are exchanged. A punch is delivered through the bars. The Crips are thrown into their cell. The door shuts.

51 IN THE CRIP CELL 51

We see all the Crips we have met so far, including Rocket, the murderer... slapping hands with their Homeboys. This doesn't bother them at all.

52 IN THE BLOOD CELL 52

The Bloods are partying, too. Hands on the bars, they rattle their cage!

BLOODS
1. Hey, let me out!
2. I wanna make a phone call!

CRIPS
1. Hey, Mr. Po-lice...!
2. What'd I do???

Both gangs RATTLE their BARS! They grin. We see their hands wrapped around the bars, overhead.

MATCH CUT TO:

53 A SINGLE SET OF METAL BARS, RATTLING - AFTERNOON 53

McGavin's hands are wrapped around the window of...

54 THE FRIED CHICKEN JOINT 54

Inside, Louisa, the lovely young Chicana, looks up, shocked.

55 LOUISA'S P.O.V. 55

McGavin, hands on the bars, looks like the gang-bangers back at the station.

McGAVIN
(peering in)
When you get out of jail?

56 FROM INSIDE 56

LOUISA
What?

He rattles the bars again.

McGAVIN
I can put in a word with Parole...

Louisa blushes. McGavin smiles. He's got her spinning...

McGAVIN
(continuing)
Huh? What's your name?

LOUISA
Louisa.

McGAVIN
Danny.

LOUISA
(shy)
Hello.

57 FROM OUTSIDE 57

Louisa drifts over. McGavin leans on the counter, peering in.

McGAVIN
You get time off for good behavior?
(pause)
Ever been out with a cop? Bet you don't like cops, eh?

LOUISA
No...

McGAVIN
No, what?

Hodges comes up.

57 CONTINUED:

HODGES
No sale. Let's go.

McGAVIN
Yeah, sure.
(to Louisa)
We'll be back... I love your coffee, Louisa...

She laughs at his obvious lie. The COOK in the back just glares at him, making time with the local girl. McGavin rattles the bars again... smiles again... and goes.

58 IN THE CAR 58

As they pull away, Danny sits back with a satisfied smile.

McGAVIN
You're jealous.

HODGES
Damn right.
(pause)
And I've got a beautiful wife at home -- whom I love -- and three kids --

McGAVIN
Hey, that don't mean --

HODGES
No shit. That's why I'm jealous.

McGAVIN
Listen, you don't wanna get laid, man... It leads to kissin'... an' pretty soon you're talkin' to 'em! *

Hodges looks over, drives on.

59 TRANSITION SEQUENCE (MUSIC OVER) 59

The unmarked car slides past the murals of Chicano gangs, on the Projects' walls of Estrada Courts (Fallen Homeboy mural); past the mural and graffiti at Brooklyn and Fickett; the murals on both sides of the street at Brooklyn and Soto Avenues; and the murals at the William Mead Projects in Dogtown. Finally, the car drives up...

69 IN THE CAR - 4TH STREET - THE HOLE 60

They approach the bridge, where the White Fence Homeboys are kicking back, drinking Budweiser, passing a joint. Among them: A VETERANO, FLACCO, GATO, HOMEBOYS #1 and #2, and a couple of HOMEGIRLS. *

HODGES
White Fence. Oldest gang in L.A.
(MORE)

HODGES (cont'd)
Got three-four generations, man... threatened that woman D.A. last year.

As they arrive, a VETERANO palms off a joint.

McGAVIN
Que paso, Homes...?

HODGES
Still smokin' that PCP? It'll make you stupid...

VETERANO
This is weed, man... The peewees smoke that stupid shit...

He produces the joint from behind a cupped palm and takes a hit. The Homeboys laugh.

HODGES
Haven't seen any gang members, have you?

Now the Homeboys really laugh.

McGAVIN
Heard anything about a drive-by? A blood got killed last night.

VETERANO
Shit. We don't bother with the black boys, man... let 'em kill each other.

HODGES
Right. Easier to kill your own, huh?

VETERANO
Shit... we jus' kickin' back, man... Give us some time, man... we'll fuck up... *
Good vibes over, the car rolls on.

DISSOLVE TO:

(OMIT 61-62)

63 EXT. BOTTOM OF 21ST STREET - AFTERNOON 63

The car turns right and heads up the hill.

21st Street (2-1) is a small gang in a small barrio made up of a number of families whose ramshackle homes are nestled beneath the shadow of a low canyon... along a

long curved ridge.

As the car climbs the hill, we see graffiti on the cinder-block walls: TWO-ONE; TWO-ONE RIFA!; plus names... SOY: BIRD; WHITEY; SPANKY; LIL' BIT; SONNY... then, off to the side, faded by the years: LOONEY TUNES and FROG. As we pass...

64A IN THE CAR 64A

McGAVIN
These guys on our list?

HODGES
Nah, poor fuckers. Professional victims. Get their ass kicked all the time.
(he points)
Got Diamond Street over there... The Ville, the Projects down to the west... Gotta fight their way in and fight their way out.

McGAVIN
Fucked, eh?

HODGES
They are fucked.

They share a somber laugh -- at the pathetic futility of it all -- then, suddenly -- THUNK! A rock lands on top of the car!

65 OUTSIDE THE CAR 65

McGavin jumps out of the car and runs to a fence to look...

66 DOWN THE HILL 66

A bunch of little HOMEBOYS are scrambling down and away... to their hiding place.

67 IN THE CAR 67

HODGES
C'mon back...

McGAVIN
Fuck that. Let's --

HODGES
Whattaya wanna do, huh?
(MORE)

HODGES (cont'd)
Stand in the street and wave your fists? We'll get 'em later. Let it pass...

McGavin hesitates, then heads back to the car. He climbs in. The car heads up the hill.

68A QUICK CUTS (MUSIC OVER) 68A

show the car circulating through neighborhoods where people pursue a normal life. The whole world isn't gangs.

DISSOLVE TO:

(OMIT 69)

70 IN THE CAR - PARKED ON A RIDGE 70

McGavin and Hodges are beat. They stare out through the glass. The city, far in the distance, glows. McGavin is brushing his hair, with the rear-view mirror turned toward him.

McGAVIN
Beautiful and polluted.

HODGES
Like a hooker I knew once.

He turns the mirror back.

McGAVIN
I'm hungry.

HODGES
Lemme guess: chicken.

Now McGavin smiles, as Hodges raises an eyebrow... remembering Louisa.

HODGES
(continuing)
First I got a date of my own...

Without further explanation, Hodges releases the brake... and the car starts rolling down the hill, gradually picking up speed. Lots of speed. Hodges jams it up to 50!

71 OUTSIDE - 21ST STREET 71

The car screams down the hill! It scares the shit out a GROUP of LITTLE HOMEBOYS from the 2-1 barrio (graffiti is visible on the walls) -- who've gathered where that rock was thrown, just a few hours before.

They scatter in all directions! We see BIRD, a mouthy Chicano wise-guy, smart, but really loco; SPANKY, a dumpy young black kid; WHITEY, a stupid Okie white kid; and FELIPE LOPEZ, a straight smart kid of 14, who is really just a wanna-be.

WHITEY
Shit!

BIRD
Oh, fuck -- look out!

SPANKY
Ohhhhhh...!!!!

They leap for safety! Felipe grabs the limb of a tree to make it over a wall, as Hodges jumps out.

HODGES
(to Felipe)
Hold it right there! Drop and you're dead.

Then Hodges turns and sees McGavin -- Ithaca shotgun in hand -- very ready to use it.

HODGES
(continuing; irritated)
What is the matter with you? Put the fuckin' gauge away!

The shock in McGavin's eyes, at being put down like that... is obvious even to Bird, who looks at him, wondering what's going on. He shakes his head at the young cop, who returns the weapon to the car -- pissed. Hodges returns to the kids.

HODGES
(continuing)
Are you guys stupid, or what? Throw rocks at our car? You crazy? Answer me, asshole!

WHITEY
I dunno.

HODGES
We can have it any way you want. You wanna have an understanding? Are we gonna have some <u>rapport</u>?

From across the alley, two older guys appear. FROG (LEO LOPEZ), the brother of the kid in the tree, is the leader of the barrio. Flat-out tough, this <u>veterano</u> has been fighting all his life.

The other guy -- a good-looking black guy -- is LOONEY TUNES (LARRY SYLVESTER).

FROG
You still with that rapport shit?

He goes up to Hodges, to exchange a barrio handshake.

FROG
(continuing)
Hey, what's my brother doin' up in that tree? He thinks he's a monkey vato? Eh?

HODGES
Stay up there.

FROG
You heard the man.

HODGES
Little brother, eh, Frog?
(pause)
My partner... McGavin. And Larry Sylvester. Looney Tunes... What's the matter with the peewees, Homes?

LARRY
What?

HODGES
Threw a damn rock at the car. My brand new car...

LARRY
Who did it?
(no volunteers)
Who threw the rock????

When Whitey steps up to confess, Larry belts him on the ear.

WHITEY
Ow!

BIRD
(to Whitey)
No future in it, man.

LARRY
You're a stupid little fuck. You know that? Tell him you're sorry...

WHITEY
I'm sorry, dude.

Larry cuffs him again and shoves him to the back.

FROG
So, Hodges... out in the jungle again?

HODGES
This ain't the jungle. This is Disneyland, man.

As Frog snorts...

HODGES
(continuing)
They shot this Blood the other night. Heard anything about that?

FROG
Me? I'm too old for this shit. These fuckers think it's nothin' but a game.

HODGES
That's what you thought.

FROG
I learned, man...

HODGES
So how we gonna teach them?

FROG
I don't know, Hodges. I don't know. This fuckin' younger generation...

He takes in McGavin, then his brother, in the tree...

FROG
(continuing)
You come down, Felipe, I beat your ass...

HODGES
(to Larry)
Heard you dropped outta Junior College.
(pause)
Heard you knocked up the Chancellor's daughter. What happened, my man?

LARRY
Wasn't for me.

HODGES
So what is? Sittin' back here?

LARRY
I don't know, Hodges...

Silence, then...

HODGES
Keep the Homeboys in line.

LARRY
Yes, suh.

Hodges starts for the car. McGavin climbs in, waiting. Bird looks at Felipe, still in the tree.

BIRD
What about him?

FROG
Leave him up there.

Hodges climbs behind the wheel.

72 IN THE CAR 72

As the door slams, Felipe drops from the tree and runs.

HODGES
Hey, uh... didn't mean to jump on you out there...
(pause)
It's just, you were blowin' my deal...

Silence. Hodges starts the car and drives down the hill.

(OMIT 73-74)

MUSIC PLAYS: A CHURCH ORGAN. A CHOIR sings a GOSPEL HYMN.

75 INT. A BAPTIST CHURCH - AFTERNOON 75

As the CONGREGATION joins in the hymn, MOURNERS file by the casket of Robert Craig, the young man slain two nights before. His MOTHER weeps over the body. She is led back to her seat, by the Woman who wept in Hodges' arms. Waiting awkwardly behind them are the slain gang-banger's HOMEBOYS, flying their colors. One by one, they pay their respects. Snakedance, the long sinewy dude, shakes his head at the loss. DR. CRAZE, a stumpy muscular guy with a Grace Jones

do on a rock-like skull, puts a bullet in the dead boy's hand. LIL' BIG MAN, a young homeboy, makes a fist of revenge... then holds up a finger -- NUMBER 1. BIG MAN, a buffed-out dude, just back from two years in the Joint, just stares. Behind him is Hightop -- the dealer McGavin wanted to bust -- and 10 gang-bangers wait behind him.

The dead boy's Mother, back at her seat, glares with hatred as the gang-bangers pass. The MUSIC ENDS.

An uneasy silence reigns as the PREACHER takes the pulpit.

PREACHER
I want to thank Miss Loretta Thomas and her choir, greet the congregation... and all the rest of you who have chosen to grace our church... on this special day.
(pause)
What makes this day so special? What is so special, you ask? Just another black boy bite the dust -- to which thou art returned --

CONGREGATION
Amen.

PREACHER
I knew this boy, this Robert Craig -- whose Mama brought him up as best she could... It wasn't lack of love that brought the boy down... It was the scourge of drugs! And gangs!

CONGREGATION
Amen!

PREACHER
And what makes this day so special is -- we have now declared <u>war</u> on this plague! Till we see that this scourge of gang violence is driven from our streets!

CONGREGATION
Amen!

76 ANGLE - GANG MEMBERS 76

shifting uncomfortably as the dead boy's Mother and others glare.

77 BACK TO SCENE 77

PREACHER
We have been bullied by these sawed-off gangsters! These gang-bangers as they call themselves... and now it is time for decent folk -- for the people of God to start bangin' back! Are we afraid of these hoodlums?

CONGREGATION
No...

PREACHER
I said, are we afraid of these terrorists -- holdin' us hostage with their --

BAM! BAM! BAM! The stained-glass windows are blown out! Bullets rip through the wooden walls! The Congregation panics, rising to run! Women scream, cradling their children. The gang-bangers race outside shooting!

PREACHER
Get down! Get down!

(OMIT 78-79)

80 ON THE STREET 80

A car with a girl and two young Crips screams around a corner, past...

81 THE UNMARKED CAR - INSIDE 81

HODGES
They hit! Goddamnit!

McGavin throws the car in gear, does a 180° and SQUEALS away... smoking down the street in pursuit.

POLICE RADIO WOMAN (V.O.)
Attention all units... attention all units... officers in pursuit of a 245 vehicle-- early seventies, black four door sedan with chrome wheels -- southbound by Watts Towers. Armed and extremely dangerous. Repeat. Armed and --

82A OVERHEAD 82A

The chopper wheels in.

83A AERIAL VIEW 83A

of the chase below.

84A IN THE CRIP CAR 84A

Outside, black-and-whites scream: red lights whirl! The young girl driver and baby-faced Crips are being overtaken. One kid fires an Uzi at a black-and-white, but hits the hood of his own car instead. Steam!

The other kid fires a shotgun, and blasts out the back window of a cop car, which crashes wildly into parked cars, sliding sideways into a wall!

85 IN THE UNMARKED CAR 85

The Crip car speeds right past them, nearly clipping them. Then both cars turn down...

86 A NARROW ALLEY 86

McGavin and Hodges are on the Crips' tail. The cars take out shopping carts, old refrigerators, and fences... leaving the alley a shambles as they spin out...

87 ONTO THE STREET 87

The two cars wheel and squeal out onto a busy boulevard. Cars, swerving to avoid them, run onto curbs and into parked cars.

The Crips and cops accelerate to maximum speed, passing the Sunday traffic, approaching...

88 THE WATTS TOWERS 88

The Crips spot a cop car and spin 180° to race the other way.

McGavin has already spun out, anticipating their move. He burns out -- right beside them! The cars bang as they speed, then...

McGavin forces the Crips off the road and across the Watts Towers parking lot. Banging as they careen along, the Crips' wheel catches a concrete stanchion beside the Watts Towers -- and the car flips -- out of control -- horizontal in front of the unmarked car -- in a series of spectacular 360°'s... that threaten to land it <u>on the windshield</u>.

(OMIT 89)

90 McGAVIN AND HODGES' P.O.V. 90

The Crips' car is in the air above them, about to come crashing down, and across our heroes and a wall of the Watts Towers, when...

91 BACK TO SCENE 91

McGavin swings right to save their lives and bounces over the curb... FLIPPING BACK OVER and SLIDING BACK DOWN... pounding the once-proud unmarked car into a total utter wreck.

92 IN THE CAR - UPSIDE DOWN 92

McGavin and Hodges, in seat belts, suspended... skid to a miserable halt. They are ashen.

93 OUTSIDE 93

Police radios. COPS run up.

COP
Don't move! Don't move!

94 IN THE CAR - UPSIDE DOWN 94

Move? It's all they can do to breathe. They are freaked. They wait, suspended. A RADIO SQUAWKS. A long silence. Then, finally... upside-down...

HODGES
(total deadpan)
My wife said she wants to meet you.

Silence. No response.

HODGES
(continuing)
She said you can bring a date.

Silence. A COP leans in.

COP
Jesus Christ...

SLOW FADE TO:

The VOICES of people SHOUTING.

95 INT. RECREATION CENTER - NIGHT 95

The place is jammed. People fill the folding chairs set on the basketball court... and line the side and back walls... facing the stage at one end of the room. McGavin watches from the side with cynical disdain.

On stage are Hodges; Lieutenant Reed; RITA GALLEGOS, a hefty Probation Officer; and RON DELAUNEY. Ron, a former gang-banger himself, now works with gangs for the County. Lieutenant Reed is talking...

REED
Our community has kids out there... who are dyin'... over colors. I mean, actually dyin' over red, or blue! The thing is we need help. We need you decent people to testify when you see something out there! We are outnumbered. Outgunned...

MAN #1
You mean cops don't have enough guns? Shit.

MAN #2
You wanna know why they pull this shit?

WOMAN #1
They ain't no jobs out there!

MAN #3
Hell with 'em! Throw 'em all in jail!

A strong black man in his forties stands. His name is HAROLD BROWN.

HAROLD
I know what bein' outgunned is about. I was in Vietnam.
(pause)
It's not about what you've got in your hand. It's what the people want!

UPROAR... as Ron Delauney takes the mike.

RON
I ran with a gang, I'm workin' with 'em now, an' -- lemme try an' make a point here...
(pause)
The reality out on the street is... the dope dealer's got the Mercedes Benz! The instant money. The women. These kids got eyes. They look around... and that is their socialization! It's the values they respect! We don't educate 'em... get 'em jobs...

MAN #2
Hell, man... we all know that!

WOMAN #1
We want some damn protection!

REED
Then you've gotta get involved!

HAROLD
Why the hell do you think we're here?!? 'Cause we're fed up! We are sick 'a this shit! But the Po-lice will never get anywhere... when you shake people down -- shine the light in our eyes -- treat all of us like criminals -- because of where we live! Right in front of our kids!!!!!

He's enraged! The biggest reaction yet! Shouts! Rita bangs her gavel to quiet them down...

RITA
Quiet, people! Hold on! Wait! Will you just -- Quiet! Please!!!

DISSOLVE TO:

96 OUTSIDE THE BUILDING - AFTERWARD 96

As Lieutenant Reed deals with a crowd of people across the parking lot... McGavin and Hodges head for their cars. They are intercepted by Ron Delauney.

RON
Hey, Hodges... lynch mob, eh? Good thing they forgot the rope.

McGAVIN
Pure fucking bullshit.

RON
Yeah?

McGAVIN
I was gettin' paid to take it in there...

Snubbing Ron, he climbs into his car, backs out, and burns rubber away.

RON
Something I said?

HODGES
You feel like talking, Ron? Who shot Robert Craig?

RON
If I knew... and I told you --
I'd never get near 'em again.

HODGES
Now, wouldn't that be a shame.

RON
You got your job and I got mine.

HODGES
You fucking gang workers are nothin' but a bunch 'a cons. Makin' out, rewarding these assholes -- it's a joke.

RON
Yeah, sure -- well, let's change the world. You 'n me, huh? C'mon... why not?

He goes to his brand new car -- with its YOUTH GANG PROJECT logo on the door -- climbs in, and rolls down the window.

HODGES
Hey, Delauney, you wanna do somethin' useful? Go check out Twenty-first Street.

RON
You mean, Frog an' 'ol Looney Tunes...?

HODGES
No. They got a buncha young kids up there.

RON
Awright...

Ron backs out of his spot... as Hodges crosses to his own car, an old mid-sized Chevrolet. Ron stops beside Hodges, looking up...

RON
(continuing)
See this car I'm drivin', Hodges?
(pause)
This car... is your raise.

(OMIT SCENE 97) *

OMIT 98 - 100 *

101 HODGES' BACK YARD - DAY

It's a small back yard, surrounded by a fence, by a small home. Scattered about are a monkey bars/jungle gym/swing set, rusted from years of use... and the toys of a five year old boy. Charcoal is heating in a grill. On folding chairs, near the picnic table, Louisa holds the Hodges' baby in her arms, playing with it, right at home. JOAN HODGES watches her, pleased with the sight. Joan is a gracious, attractive woman in a plain cotton print dress. McGavin sits with them, bored. * * * * * * * * * * * *

JOAN
We've got Linda. she's eighteen now... Then Bob said, 'Hey, let's try it again.' I really thought the five-year-old would be our last. But these things happen.

McGAVIN
They better not.

Both women give him the look that kills. He shrugs: Hey, just a joke (sort of). Hodges barges out through the screened kitchen door...

HODGES
Jumbo shrimp! There's a contradiction... $14.95 a pound!

JOAN
Bob...

HODGES
My partner. Hey, what's money? To two highly paid professionals...

Joan grabs the bag from her husband's hand and starts toward the kitchen. Louisa follows, the baby in her arms.

JOAN
Sit down...

LOUISA
No, let me help...

The women go inside. Louisa disappears last.

HODGES
You dog.

As McGavin grins...

HODGES
(continuing)
You'd better treat her right. Her Mexican Mama gonna chop it off. A fucking Angel.

McGAVIN
I know.

Pause. Hodges flops into a chair. Silence. They take stock of being together... out of uniform. Alive. They haven't talked about the accident yet...

HODGES
Pretty fancy drivin' the other day.

McGAVIN
We didn't have to try and catch 'em.

HODGES
You saying I wouldn't have?

Silence.

McGAVIN
Look, if I was you... a year left to my pension... a wife like that, a kid --

HODGES
Three kids! And that's bullshit!

Hodges is touchy.

McGAVIN
You wanna get into this now?

Hodges rises, steaming -- and walks toward the back of the yard, so they won't be overheard. McGavin follows.

HODGES
I don't fucking get you...

McGAVIN
You wanna psychoanalyze me?

HODGES
Where'd you get your fucking hard-on?

McGAVIN
Ask if I loved my mother.

Hodges turns, up against the fence, pissed off.

HODGES
Y'know -- I used to get all jacked up, too -- 'cause I thought I needed that edge...

McGAVIN
Maybe you don't. Maybe I do. Maybe we're just different.

HODGES
Y'know what I remember most from that time? Nothin' but fucking regrets.

McGAVIN
Well, that's --

HODGES
-- Lemme tell ya somethin', McGavin.
(pause)
You can't prove anything out on the streets. It is fucking bozo-land. What you do out there is job. You can try to be a professional. That's the best you can fucking do. In nineteen years I have learned one thing: If you fight every jerk on the street, you'll be one sad sorry son-of-a-bitch at the end of every day... you'll never last twenty years... and God forbid you ever get married -- and take it out on your wife? She will walk. She will fucking leave you. So why make it worse all the time?

McGAVIN
Is that one thing?

HODGES
Yeah, one thing...
(pause)
It's all one thing.

Silence.

McGAVIN
First of all, about the other day...

HODGES
This has nothing to do with --

McGAVIN
Shut up -- lissen to me, will ya?
Jesus Christ! Do I get to talk...??

They are hot. They could almost come to blows. The fact that the women are in the house is just about all that restrains them.

McGAVIN
(continuing)
I'm sorry about the car... We fucking wiped out. What can I say? You want me to say it won't happen again...?
(long pause)
Look... I understand what you're tryin' to say... and what you try to do.
(pause)
But I didn't volunteer for CRASH to play games and be nice to these assholes. You think you get respect? They just laugh -- and go out -- and fuck people up! I can't deal with that.
(pause)
And if you don't think you can deal with me...?
(pause)
Well, I can understand that too.

102 INSIDE THE KITCHEN 102

Hodges enters the back door... and heads for the fridge, for a beer. Little Tommie runs past the doorway toward the back yard. With Bob in the kitchen, Louisa looks for Danny. She starts for the back door.

JOAN
You want to give me the baby?

LOUISA
No, no... I'm enjoying it...

She walks to...

103 THE SCREEN DOOR 103

Louisa stops at the door. She looks out.

104 LOUISA'S P.O.V. - THROUGH SCREEN DOOR - THE YARD 104

Tommie's got a toy Uzi. He's going: Bam, Bam, Bam, Bam. McGavin grabs him, takes the gun away, and carries him up the sliding board, talking to him all the while. He sits Tommie on his lap. They slide down. Then Danny takes Tommie to the monkey bars.

105 ANGLE - LOUISA 105

watching Danny, the baby in her arms. Seeing Danny with the little boy, Louisa starts to melt. Danny's just a boy himself.

DISSOLVE TO:

106 EXT. WHITE FENCE AREA - NIGHT 106

McGavin's car slides past some murals we've seen. Crucified Homeboys glisten in the night.

107 IN THE CAR - ON THE BRIDGE, BY THE HOLE, WHITE FENCE 107

LOUISA
Stop over here.

He stops on the Bridge. She looks away, shy...

LOUISA
(continuing)
I had a nice time.

McGAVIN
C'mere... look at me, will ya?

LOUSIA
(looking at him)
What?

McGAVIN
Nothin'.

LOUISA
What?

McGAVIN
Lookin' pretty good.

LOUISA
I like you, too.

McGAVIN
I didn't say that.

LOUISA
Hey, Danny... Don't be a tough guy with me. Everybody's tough around here, you know? That doesn't get to me.

McGAVIN
What does?

LOUISA
Be nice. You want to tell me what you were thinking?

McGAVIN
No.

LOUISA
I'll go then. Yeah? Okay?

She gets out.

McGAVIN
No, no, no... I'm gonna drive you. This neighborhood's dangerous.

LOUISA
(out of car; leaning in)
Daniel, I live in the barrio. I'm a homegirl. I'm safe, okay? They see me with you... maybe I'm not...
(pause)
Good night.

Silence. No response from Danny, who has fallen for her. Hard. He looks like a big stupid dog. She laughs.

McGAVIN
What?

LOUISA
Come here.
(softly)
Tomorrow, eh?

She leans through the window, legs kicking up behind her... and as Danny leans across the front seat, she plants a little kiss on his cheek. He grabs her for more. She tilts back out, laughing.

LOUISA
(continuing)
Don't drink so much coffee!

She laughs... and is gone, around the corner.

108 DOWN THE STAIRWAY... AND UP ON THE BRIDGE 108

As Louisa descends the stairway, with the Homeboys camped beneath the bridge... McGavin gets out to look down.

A car comes up. Its headlights hit him. He turns to see who it is... and when he turns back, Louisa is gone. The street is dark and empty.

FADE TO:

THE SOUND OF... CRAZY WILD HAPPY LAUGHTER

109 EXT. THE POWER STATION - 21ST STREET - DAY 109

The Homeboys are kicking back, laughing. We see Bird, Whitey, Larry, Frog, Spanky, and several others. But not Frog's brother, Felipe. With them is Ron Delauney, the black gang worker. They've laughed themselves goofy. They can't quite stop.

SPANKY
You kiddin' me, man? Man -- lissen up... hey, lissen... That dude was fly.

RON
He so fly -- he gone!

Peals of belly laughs... quiet down.

BIRD
(reverential)
Made his own from the curb, man. Over and out --

RON
(to Larry)
You could get out too...

LARRY
How? Maybe I'll go up Hollywood -- be Eddie Murphy.
(pause)
You think America's ready to love two niggers at the same time?

RON
Maybe... No future in hangin' here.

WHITEY
You been talkin' to Bird too much.

RON
What?

BIRD
No future in it, man.

RON
No future but what you make it.

LARRY
Shit.

RON
This gang-bangin' --

BIRD
Hey, listen, man... That's the way the world is. Always gonna be gangs. Always gonna be fightin'. Always was. Always is. Nobody gonna stop it. That's life.

RON
You can stop it for yourself...

BIRD
Fuck you.

RON
Fuck you, you little fuckin' asshole...

BIRD
Yeah?

RON
What the fuck do I do with you guys?

FROG
What do you mean, what do you do? You don't do nothin', vato. Come around here, talk trash... okay. We talk trash all the time. But as for what you <u>do</u>...
(pause)
You got your job. You happy, man. You can tell 'em you were here... Who told you to come by, anyway?

RON
Hodges sent me.

LARRY
Hodges.

RON
He's worried about you guys.
(pause)
He thinks maybe you're smart enough to turn away from this shit -- but too stupid to realize it.

BIRD
What's Hodges know? Fuck Hodges! Where's Hodges come from, anyway?
(pause)
These are my Homeboys, vato. Our homeys all we got! I love them... and they love me! Mi barrio es primero! Do I walk away from that? How, man? For what? Tell me! No way...

There is fire in Bird's eyes. He means every word he says. Silence.

FROG
Hodges sent you?

RON
Yeah.

LARRY
Shit. We must be stupid.

RON
We not talkin' no Einsteins here.

They all smile.

RON
(continuing; to Bird)
I know what you're sayin', man... I banged. But there's more...

BIRD
I don't see it. Where? Tell Hodges to come down here an' look.

They stare out over the yard, up the hill. Suddenly, Frog's little brother Felipe appears. He senses the heavy mood.

FELIPE
Hey, wha's up? What's --

Felipe sees Ron...

FROG
Outta here, Felipe.

FELIPE
But --

FROG
Get the fuck out!

Felipe hesitates, then turns and goes. His brother's word is law. Silence.

(OMIT 110-112)

113 POLICE STATION - PARKING LOT 113

Cops wait by their cars, in blue LAPD windbreakers, raid caps, riot gear. There are also a number of DEPUTY SHERIFFS, in their green sheriff's windbreakers. Lots of yuks as McGavin and Hodges arrive in a beat-to-shit yellow Pontiac.

COP #1
Hey, Hodges! Nice ride!

DON *
Looks like they got a lemon!

PHIL *
Looks like Pacman!

McGAVIN
Gobble those assholes up.

DON *
Oooh... Hey, Pacman...

The cops laugh. McGavin's just got himself a nickname.

Deputy Sheriff BAILEY, a middle-aged, gum-chewing, fast-talking guy... not pretty, a light-skinned black hard-ass says...

BAILEY
Got registration for that?

Hodges is out of the car by now...

HODGES
I'll registrate your ass...

BAILEY
Take all you bluecoats to try...
Let's go...

As the cops piss and moan at Bailey's guff, he throws his arm around Hodges and escorts him toward his own car. Turning back...

BAILEY
(continuing)
C'mon, Pacman... We ain't goin' in that thing...
(as they go)
Nice 'a you guys to make it.

HODGES
Traffic.

BAILEY
No shit, there's traffic out there? Goddamn!

McGavin hesitates, then follows.

(OMIT 114-115)

116 IN BAILEY'S CAR - PARKED ON A HILL, ABOVE THE PORT 116

HODGES
How'd you get involved?

BAILEY
Shit. We're the ones called you in... Sheriffs got the intelligence, man... Had all these gang-bang assholes drivin' fire extinguishers offa the docks. Couldn't for the life 'a me figure out why they're so concerned about puttin' out fires! So I'm down here checkin' 'em out... an' the fuckin' thing explodes in my hands! I'm lucky I'm fuckin' alive, man... all this fire extinguisher foam 'n shit... I froze my fuckin' balls off! *

As McGavin and Hodges laugh...

BAILEY
(continuing)
We got Taiwan fire extinguishers from Columbia on a Panama boat!
(pointing up the hill)
Guy owns a warehouse full 'a the things!
(MORE)

The RADIO squawks:

CHOPPER RADIO (V.O.)
Eleven-George... are you ready?

BAILEY
(on radio)
Eleven-George. Yes, sir, big bird. Let's do it to it...

CHOPPER RADIO (V.O.)
Attention all units. Attention all units. Operation Port Wine is commenced. Repeat. Operation Port Wine is underway.

Bailey screams down the street, converging with more black-and-whites and Sheriffs on...

117A EXT. TWO SMALL HOUSES - DAY 117A

McGavin, Bailey, Hodges and the Cops surround two houses... kick in the doors... and emerge with OSO, a big Chicano guy and a PAIR of SAMOANS (next door)... in cuffs.

The suspects are hauled past Bailey, McGavin, and Hodges, then shoved into the squad cars. Bailey turns to look down the hill, where RED LIGHTS are spinning... all over town. Bailey walks Hodges and McGavin to the edge of the hill.

BAILEY
A thing 'a beauty, eh?

118A SERIES OF CUTS 118A

A) A CHOPPER WHIRLS overhead, looking down... on red lights everywhere.

On the ground, suspects are led away in cuffs from:

B) A yacht.

C) A mansion.

D) A restaurant.

E) A middle-class home, and...

F) A warehouse on the docks.

(OMIT 119-122)

123 INT. SHERIFF'S OFFICE - CARSON - DAY 123

Bailey, Hodges, and McGavin are in a room with Oso from the housing tract. Oso means bear. His arms are tattooed.

BAILEY
Hey, now... Oso...

OSO
Yeah.

BAILEY
Oso means bear in Spanish, eh?
(pause)
Well, ain't this a bear, eh, Oso?
(pause)
You know what we want from you?
(pause)
Five names, man. You ain't shit. We can fuck you, send you to County Jail... or get five names you'll stand behind in court... and you walk. That understood?
(pause)
We ain't talkin' no D.A. deal now. Ex-con with a gun? We file, you fucked. You understand? Hables Ingles, compadre? *

OSO
I don't know nobody, Officer.

BAILEY
Search warrant. Resisting arrest. You wanna go for more? You messin' with a Sheriff now...

OSO
'F I talk?

BAILEY
An' the guns're clean? You walk. Right here... right now. *

Silence. Then...

OSO
Fuck it, man. You Carson sheriffs? You got Chango, Mosca, and Train...

BAILEY
That's good. I know those assholes as well as my own. Now, who takes it up the City -- for my friends here?
(pause)
Let's go! Let's go! Who takes the Coke outta the hose, man... who is Smokey the Bear!?

Silence.

OSO
Cat named Winky. And Hightop.

Silence.

McGAVIN
Hightop?

OSO
'M I lyin' to you? I don't give a fuck about them dudes...

Silence. Bailey looks at Hodges, who nods. Then Bailey leads Oso from the room, roughly.

BAILEY
Let's go. C'mon. You been a good bear, Oso... you can go hibernate for a while...

As the door slams shut behind them...

HODGES
Hightop.

McGAVIN
An' I fuckin' had the motherfucker!

HODGES
Had what? We didn't have anything on him! A piece of rock. Big deal. Did we know he was tied in here?

McGAVIN
What -- hey -- Uncle Bob make a mistake?

HODGES
You wanna go second-guess me?

McGAVIN
No! I wanna go back and bust him.

HODGES
What are you gonna do? Pull a fire extinguisher outta his ass?

McGAVIN
I'll plant one there if I have to... then you can pull it out, okay? It'll give you somethin' to do... Instead of dickin' around in the car all the time...

SMASH CUTS: A SERIES OF CONFRONTATIONS:

124 EXT. SIDEWALK - NIGHT 124

McGavin's got the gun on Spooky, from Crip de Ville -- as his buddies watch...

McGAVIN
Drop it! Put up your hands!

Spooky pops the rock into his mouth! McGavin is on him in a flash -- hands on his throat, choking him...

McGAVIN
(continuing)
Spit it out! Spit out the rock, asshole! Spit it out! Spit it out!!!

Shooter, Rocket, T-Bone, and Killer-Bee watch as their Homeboy tries to chew the rock up -- to do away with the evidence -- and McGavin practically strangles him, to get him to cough it up.

McGAVIN
(continuing; to the Crips)
Your friend here's gonna die! You know that? Spit it out! Spit it out!

Spooky chokes in McGavin's grasp.

HODGES
That's enough.

McGavin gives up. When he lets go, Spooky staggers forward, retching into the gutter. His buddies watch, immobile.

McGAVIN
Shit. You fuckin' bangers are a trip.
(MORE)

McGAVIN (cont'd)
When he starts turnin' blue an' dyin' an' shit... you can take him down to the hospital... if any 'a you gives a shit...

Nobody makes a move. They hate McGavin's guts.

SMASH CUT TO:

125 EXT. BROOKLYN AND FICKETT (THE MURAL) - DAY 125

An undersized Chicano kid, GATO, from White Fence, is crossing out the names of a rival gang on a graffiti wall, next to the mural... by a deep trash-lined alley.

Gato turns, sensing that something is wrong. He freaks, drops the can and runs, but is caught when...

Hodges hooks his arm, lifts him right off the ground... and puts him up against the mural. Calmly...

HODGES
Hands up. Hold it.

As Gato measures Hodges... and stops:

HODGES
(continuing)
Whatcha' doin' here, Picasso? Crossin' out the names of your friends? They're not gonna like that are they?
(looking at the kid's tattoos)
White Fence. Why don't you graffiti on the mural, eh? 'Cause they'll kill your fuckin' ass... and you know it. You at war with these guys now?

McGavin has retrieved the can of spray paint. He ambles over, examining it. With McGavin there to control the kid, Hodges returns to the car, to call in. While he's gone...

McGAVIN
Y'know... this is a misdemeanor. Destroying public property! I can take you in for this.
(pause)
But maybe we can work this out...
(pause)
Ever heard of Earl Scheib, amigo?

126 ANGLE - GATO 126

The kid's eyes go wide with terror...

GATO
Hey!

Then his eyes close... and paint sprays over his face and hair, from the can in McGavin's hand, until...

HODGES (O.S.)
That is enough!

He knocks away the can of paint!

127 BACK TO SCENE 127

McGavin whirls! Hodges is livid. Silence.

HODGES
(to Gato)
Get out.

As the kid races into the night...

GATO
Fuck you, Pacman!

The kid is gone. Silence.

McGAVIN
Should I of put masking tape on his ears?

Hodges, struggling to maintain control -- turns and goes. McGavin smiles... wiping his hands on his pants.

128 EXT. PROJECTS - DAY 128 *

An older CRIP , sitting on the Projects steps, sees the * fender of the yellow car drifting around the corner.

CRIP *
Pacman...

Three young KIDS, who are holding his dope, take off. *

(OMIT 129)

130 OUT ON THE STEPS 130

The Dealer, seeing the kids disappear, smiles to himself. But the smile fades, when he sees McGavin getting out of

the car, heading up the walk -- his way.

McGavin yanks the Dealer to his feet!

McGAVIN
Where your friends goin', Dealer Man? Usin' ten-year-olds now to carry your dope?

He frisks him, hard. The CRIP flinches. McGavin finds a beeper and holds it in his face.

McGAVIN
(continuing)
What the hell is this? You a brain surgeon? Huh?
(pause)
Dr. Feelgood? Huh?!?
(pause)
Got a stethoscope back at home somewhere? Your Mama use the rubber cord to tie herself off?

Pulling out a wad of cash, he hands it to Hodges.

McGAVIN
(continuing)
Lookit this shit...

HODGES
(taking the cash)
Where'd you get this?

CRIP *
My Auntie...

As McGavin snorts his contempt...

CRIP *
(continuing;
to Hodges)
I'm jus' kickin' back here, man... What's Pacman on me for?

McGavin sticks the beeper, as it goes off, under his nose.

McGAVIN
Who you call when this goes off? Who's the nice man who calls you up? Who's your connection? Hightop!??

The CRIP eyes McGavin, hard. McGavin is on him -- his * flashlight up against the Crip's head.

McGAVIN
(continuing)
Who you lookin' at, huh? Don't you ever give me no hard looks, Cuz! *
(he hits him)
You ever look at me like that again... I will part your fuckin' skull!

HODGES
(grabbing his arm)
C'mon, hey, let's --

McGavin throws Hodges off!

McGAVIN
Get the fuck off me!!
(to the Crip) *
Who do you think I am, huh? Get in the fuckin' car!!!

Slamming him into cuffs, he shoves him into the car.

131 STATION HOUSE - TIME CUT 131

McGavin bangs in with the CRIP in tow. He handcuffs him to a holding bench, next to a bunch of other suspects...

McGAVIN
Okay, Dr. Kildare...

... then follows Hodges into...

132 THE NEXT ROOM 132

McGAVIN
Hey, Hodges -- why don't I --

Hodges spins, grabs McGavin by the shirt... and throws him into...

133 AN INTERROGATION ROOM 133

... slamming the door behind them!

McGAVIN
Yo, hey... what's the matter?

HODGES
I'm too old for your shit.

McGAVIN
(cracking a smile)
Well, I'm not gonna argue with --

Hodges, exploding, shoves him up against the wall!

HODGES
Think you can handle me? Huh?
You think I'm over the hill?
You want a fuckin' piece 'a me?
Huh? Right now? You think you
got the market cornered? Huh?
You think I'm not fuckin' crazy???
Huh?!? Try me! Try me, you
fuck!!!

McGAVIN
What are you talkin' about?

Silence.

HODGES
That's what I thought.

McGavin, really shocked, is half-laughing... ready for anything... palms up, defensive...

McGAVIN
Hey, Hodges... Uncle Bob...
(pause)
I don't have any problem with you...

HODGES
Oh, no? You got problems with
the wnole fucking world -- and
I'm in it -- and I don't like it.

McGAVIN
Yeah, well, why don't you just
chill out a bit -- and decide
what side you're on...?

HODGES
I would if I could -- but you're
just like them.
(pause)
Nothin' but a gangster, Pacman...

Silence. Hodges turns and goes.

He slams the door behind him, leaving McGavin where he is -- up against the soundproofed walls.

MUSIC BEGINS. A beat box. As the title tune: "COLORS" plays... the central metaphor of the film is explored in the following (ROCK VIDEO)...

134 MONTAGE 134

A) McGavin, drunk on beer, plays MS. PACMAN in the cops' bar and grill. Realities overlap.

(NOTE: CAPS = THE MS. PACMAN SCREEN)

B) MS. PACMAN TURNS THROUGH THE MAZE. SUPERIMPOSE, FROM ABOVE:

C) The yellow Pontiac weaves through the Projects.

D) MONSTERS EXIT THE CENTER OF THE MAZE.

E) Cars take off from the ghetto.

F) THE MONSTERS ALL TURN BLUE.

G) The Gang-bangers' cars are all over town: on the freeway; in Century City; and up in the Hollywood Hills... as white punks cruise the valley.

H) MS. PACMAN CATCHES A BLUE MONSTER.

I) McGavin manhandles a Gang-banger as Hodges watches, dismayed.

J) THE EYES OF THE DEFEATED BLUE MONSTER TRACK BACK TO THE CENTER OF THE MAZE.

K) Gang-bangers enter a courtroom, in cuffs.

L) IN THE CENTER OF THE MAZE, THE MONSTER EYES RECONSTRUCT, THEN ESCAPE INTO THE MAZE AGAIN.

M) Gang-bangers slap hands with their Homeboys, free -- as they get out of County Jail.

N) MONSTERS CIRCULATE THROUGH THE MAZE.

O) A series of crimes are committed:

1. Two white fascist gang punks knife a kid in a disco parking lot.

2. There's a smash-and-grab at a jewelry store.

3. An elderly woman gets rammed at a light. When she gets out to check the damage, a white Gang-banger knocks her down, grabs her purse, and races back to his car -- which screeches away. The woman lies in the street...

P) TWO MONSTERS GOBBLE MS. PACMAN. SHE SPINS, DEFEATED. THE MACHINE MOANS. PULLING BACK:

2/17/87

134 CONTINUED:

Q) McGavin hits the machine. Damn.

R) LIGHTS FLASH: READY! START AGAIN: WE CLOSE IN AS MS.PACMAN MUNCHES THOSE POWER PELLETS...

S) All over town -- in lawyers' offices, rock concerts, high schools, and valley malls...

T) CLOSEUP: MS. PACMAN MUNCHES THOSE PELLETS. HER LITTLE RED LIPS JUST GOBBLE THEM UP...

U) People pop pills. Drink booze. Smoke dope. Little kids exit corner stores, junk food in their hands.

Then, Bird and Felipe, from 21st Street, are apprehended by a pair of uniformed cops. A COP draws a finger across Bird's face. His eyes bounce erratically. He is under the influence of PCP -- as is Felipe. The cops handcuff them.

V) MS. PACKMAN IS GOBBLED UP AGAIN. SHE SPINS, DEFEATED. THE MACHINE MOANS. LIGHTS FLASH: GAME OVER...

THE MUSIC FADES.

SLOW FADE TO:

(OMIT 135)

(OMIT SCENE 136A) *

136B INT. OFFICE BY THE HOLDING AREA - CRASH UNIT - DAY

Frog is talking to Ron Delauney, nervously, looking around. They both wear Visitor badges. Frog is uneasy around so many cops.

In a holding cell is Felipe, stoned on PCP. He's scared. With him is Bird.

Suddenly, Frog spots Hodges returning from the street.

FROG
(to Ron)
No shit, man... hey, you did it.
(to Hodges)
Thanks for coming back.

HODGES
(arriving)
Yeah, yeah, what's up? We were way the hell out at the park.

Beside Hodges is McGavin... hung over from the night before.

RON
Well, I called because --

FROG
Felipe's fucked up on PCP. The kid got whacked on juice. Okay. But he's straight! He goes to school, y'know? An' now they got him down in the gang-file, man... an' the kid ain't bangin'! He's not in the gang! The barrio doesn't need him. Hodges, I'm telling you this. Get him off the computer, man...

Hodges peers in at Felipe...

HODGES
He might have to go to Juvie hall anyway. Might even do him some good. Scare him a little.

FROG
He's scared, man. He's scared what I'm gonna do! Just get him off the gang-file, man... They'll fuck up his life as sure as I live.

HODGES
I'll talk to the kid. See what I can do.

136B CONTINUED:

FROG
I know the routine: I owe you one. That's what makes this country great.

HODGES
What's that?

FROG
Credit, man...
(pause)
You got your VISA card... I got you.

137A ANGLE - FELIPE 137A

in the cell, looking miserable, next to Bird.

LOUISA (O.S.)
No!!!!!

(OMIT 138-141)

142 EXT. BEHIND THE FRIED CHICKEN JOINT - DAY 142

McGavin and Louisa are fighting. It is later in the day. McGavin is in his street clothes. His personal car is in the lot.

McGAVIN
Hey, I'm sorry! What'd I do?

The COOK sticks his head out.

COOK
You okay?

LOUISA
I'm fine.

The Cook isn't sure. He waits. He goes.

McGAVIN
What do you want from me?

LOUISA
Nothing! Just go away!

McGAVIN
This is stupid. It stinks back here.

LOUISA
Oh, thank you. I didn't know that.

They are standing next to a dumpster.

McGAVIN
Just tell me what I did!

LOUISA
They hate you, McGavin.

McGAVIN
McGavin, huh? Well, that's my job. You see this badge? I wear it, so what do you want?

LOUISA
The other night, you caught this boy... put paint all over his head? That was my cousin.

McGAVIN
Your what?
(he laughs)

LOUISA
That's funny?

McGAVIN
Didn't know you had such a big family...

It is funny. He laughs. Louisa spins to go. He stops her, gently. Pause.

McGAVIN
(continuing)
I'm sorry. You know what he was doing? Crossing out names from Sixteenth Street. You know what that means when they do that?
(MORE)

McGAVIN (cont'd)
(pause)
They kill people. That's what. So I painted him. Hey, I'm sorry. Maybe I save his life that way -- but I swear, I didn't --

LOUISA
I don't care. You're mean, Danny. You are sadistic.

McGAVIN
They threatened you, didn't they?

LOUISA
No!
(pause)
No one knows I saw you.
(pause)
You threaten me, Danny.
(pause)
You have a mean heart.

Silence. He doesn't argue anymore... as Louisa reenters the building. She pulls the bars shut behind her. They lock.

143 ANGLE - McGAVIN 143

leaning on the stucco wall... the dumpster behind him buzzing with flies. One lands on his face. He squints. It stays. He knocks it away.

144 A HUGE WAVE BREAKS 144

thundering onto the beach. Spray explodes, then filters down.

145 CLOSEUP - McGAVIN'S FACE 145

in shades.

HODGES (O.S.)
Hey, dreamer...

He snaps his fingers. PULLING BACK, we see McGavin twirling his baton, falling into step beside his partner, as they walk around the edge of the PAVILION.

146 APPROACHING WINDWARD AVENUE 146

The Ocean Front is MOBBED. Slalom ROLLER SKATERS. KIDS

on skate boards, leaping ramps. TOURISTS from Norway and Iowa pass GANG-BANGERS, five across, with ghetto blasters and GIRLS. A BLACK GUY skates behind a speaker on wheels, steering by two wooden handles -- which he works like the throttle on a Harley. A BIG NOISE. People jump away, then laugh. A COP puts a STONER WHITE PUNK against a wall. GUYS SING Be-bop. BREAK DANCERS. ROLLER-BOOGIE. And down to the right... behind the parked cop cars... a CHAIN-SAW JUGGLER attracts a crowd.

COPS in short pants patrol on bikes. McGavin and Hodges, in uniforms, pass a sleazy GIRL wearing practically nothing -- her breasts dripping out of her halter top. McGavin takes a long hard look.

HODGES
You're kidding? Would you fuck that?

McGAVIN
Hey. I would not only fuck that. I would eat that, Uncle Bob.
(pause)
Y'know the world'd be a lot better off... if people only realized that all they really want -- is their genitals in each other's mouths, y'know?

As Hodges laughs...

McGAVIN
(continuing)
... no more war... no famine... no hatred... no guns...

Hodges shakes his head. He cannot believe what a whacko he's got. Then McGavin catches him staring at a BEAUTY... and McGavin laughs at him.

They continue onto the GRASSY AREA across from the Sidewalk Cafe. A GROUP OF BLOODS are being shaken down. They stand, hands on heads, as the COPS search them. To middle-class PEOPLE standing about, it looks like police harassment.

WHITE GUY
What's going on? What'd they do? They were just sitting here!

BLACK COP
Could you people move back?

BLACK GUY #1
I'm stayin'.

BLACK COP
Stay. Just move back.

BLACK GUY #2
You let 'em shake the little brothers down? This ain't South Africa, bro...

The Black Cop endures the abuse. He knows the people don't understand. Diaz, from FLYING CRASH, arrives.

DIAZ
See we got the whole team out today...

HODGES
Who you looking for?

DIAZ
Half of East L.A. Eighteenth Street. Happy Valley...

HODGES
Got my Blood House boys right here. Snakedance, Lil' Big Man, Big Man...

As McGavin wanders over to check out the Bloods.

DIAZ
How's hotshot?

HODGES
McGavin.
(pause)
You know how ya always say: He reminds me 'a me, way back when...?
(pause)
Doesn't remind me 'a me at all.

(OMIT 147-148)

149A BY THE CHAIN-SAW JUGGLER 149A

A CHICANO GUY leaves his WIFE and KID to get soft drinks from a stand across the Ocean Front Walk. They stay to watch the act.

150A ON THE GRASSY AREA 150A

Hodges approachs the Bloods with Diaz. McGavin is talking to Big Man. To a Cop...

HODGES
What were they doin'?

COP
Breathin'.

DIAZ
Without a license?

The Cop snorts a laugh. Hodges proceeds...

HODGES
Snakedance! Well, well, well... wha's up? Where's your friend, Hightop?

SNAKEDANCE
Back in the hood.

HODGES *
The hood, huh? Haven't seen him.

SNAKEDANCE
Yeah, well... he around. What you all doin' down here?

HODGES
Didn't you know? We're everywhere, man. Ubiquitous. You know what that means? You bic-wit-us... we bic-wit-you... What're you flyin' your colors for?

151A BACK AT THE CHAIN-SAW JUGGLER 151A

A GROUP OF CHOLOS accost the Chicano Guy as he walks across the Ocean Front Walk, soft drinks in hand.

CHOLO #1
Hey, vato... where you from?

CHICANO GUY
What?

CHOLO #2
Answer me, puto! Where you from?

Suddenly, it dawns on the Guy that they're asking: What's Your Turf?

CHICANO GUY
Ah... I'm not part 'a that shit...

CHOLO #2
Fuck you!

CHICANO GUY
Hey, fuck you, you punks! Why don't you go leave decent -- Ahhh!!!

A Cholo shanks him from behind! They run! He falls! A BIKER wipes out! PEOPLE SCREAM. The Cholos scatter through the crowd!

152A ON THE GRASSY AREA 152A

Seeing the commotion across the way, the Cops just leave the Bloods... to respond on foot! They race toward the scene! The cops on bicycles lead the way, weaving through the traffic.

153A ANGLE - McGAVIN 153A

running full tilt! Then suddenly, he turns and sees...

Hodges... running the other way!

MCGAVIN
Yo! Hey!!!!

154A QUICK CUTS 154A

A) APPROACHING SPEEDWAY: Hodges dashing through the crowd toward...

B) INSIDE HIGHTOP'S CAR: Hightop is grooving, RADIO LOUD... when he spots the cops running... then Hodges! With traffic blocking his car -- Hightop leaps...

C) OUTSIDE: As Hodges cuts off the angle... Hightop knocks a kid off a motorcycle and speeds off!

Hodges, just missing him... continues to pursue on foot!

D) AT THE YELLOW CAR: McGavin has jumped into the car. He speeds over a curb, and as Hightop heads down Windward, turning south onto Pacific... with Hodges still running after him...

E) IN THE YELLOW CAR: McGavin speeds south on Speedway! Looking down the alleys to the left, he sees Hightop heading south. McGavin races ahead!

F) ON PACIFIC: Hightop, on the cycle, is slowed by traffic and bathers crossing the street.

G) HIGHTOP'S P.O.V. - LOOKING BACK: he sees Hodges, on foot, still in pursuit!

H) ON PACIFIC: Hightop speeds away!

(OMIT 155-159)

160 ON NORTH VENICE BOULEVARD 160

McGavin screams the wrong way down the one-way street... and skids out into the intersection, coming to a stop by the corner...

161 ANGLE - HIGHTOP 161

on the scooter, seeing the yellow car blocking his way!

Trying to avoid it, he skids out one way, then another, before...

... totally wiping out, flying up onto the curb, then through the window of...

162 REBECCA'S RESTAURANT 162

163 INSIDE 163

Hightop crashes through the glass -- SLO-MO. Absolute pandemonium. Screams. The upscale YUPPIE DINERS freak -- RESUME SPEED -- at the sight of the wigged-out gang-banger...who grabs a skinny BLOND as a hostage and races up a set of stairs as...

164 ANGLE - McGAVIN 164

leaps through the broken window, in pursuit!

165 AT THE TOP OF THE STAIRS 165

The door is locked! Hightop throws the screaming BLOND on top of McGavin, then leaps down, kicking him, knocking him down.

166 ON THE RESTAURANT FLOOR 166

Hightop dodges through the panicked crowd, as McGavin extricates himself from the Girl, then jumps up, pursuing Hightop, who vaults into...

167 THE GRILL AREA 167

McGavin's got his gun out...

McGAVIN
Freeze!

There are too many people. He cannot shoot. Hightop slams a skillet into Danny's hand -- knocking the gun away -- then he beats McGavin viciously, until...

168 OUTSIDE - HODGES 168

races through the broken window...

169 THROUGH THE RESTAURANT 169

to blast in through...

170 THE GRILL ROOM 170

door, slamming into Hightop, knocking him away and tackling him onto the grill -- to save his partner's life!

The grill is hot! They scream! They grapple. It's life and death -- with Hightop, although small, fighting like a wild animal -- until Danny drags his ass back up and leaps back into the action...

Which ends with Danny and Uncle Bob flattening the dude -- covered with food -- on the floor. No one can fucking breathe. All three are sucking air, until...

HODGES
This the one? You mean I don't have to hear about this again?

As McGavin smiles:

HODGES
(continuing)
Good.

McGavin can't even talk. Hodges manages to get his gun out and aim it at Hightop's head. McGavin cuffs Hightop. Then hauls him to his feet.

HODGES
(continuing; to Hightop)
You are under arrest.

We TRACK THEM... as he hauls Hightop THROUGH the RESTAURANT...

HODGES
(continuing)
You have the right to remain silent.

... and THROUGH the BROKEN WINDOW...

HODGES
(continuing)
If you give up the right to remain silent...

171A QUICK CUTS AS HODGES CONTINUES... 171A

A) OUT ON THE STREET - PEOPLE are gathered, gawking... and people from the restaurant peer out as more black-and-whites arrive, and Hodges continues to read him his rights.

HODGES
... anything you say can and will be used against you in a court of law.

B) IN THE VENICE PARKING LOT - The Chicano Guy who got knived wheezes... as PARAMEDICS race toward him.

HODGES (V.O.)
You have the right to speak to an attorney... and to have one present during questioning.

C) THE CHOLOS: race away, in a car parked on a side street.

HODGES (V.O.)
(continuing)
If you so desire and cannot afford one...

D) THE CHICANO GUY'S WIFE is hysterical, shielding her child's eyes...

HODGES (V.O.)
(continuing)
... an attorney will be appointed for you with no charge before questioning.

E) ALL OVER VENICE: The carnival continues as before. PEOPLE parade, unaware.

HODGES (V.O.)
(continuing)
Do you understand each of these rights that I have explained to you?
(pause)
Do you wish to give up the right to remain silent?
(pause)
Do you wish to give up the right to speak to an attorney and to have one present during questioning?

CITIZENS, ordinary people, walk along the beach front... defended, but hardly cognizant of the men -- and rights -- that protect them.

SLOW FADE TO:

(OMIT 172-175)

THE SOUND OF METAL CLANKING:

176 INT. COP STATION - WEIGHT ROOM - DAY 176

McGavin pumps iron with a few Cops. He's doing triceps exercises on a machine, facing the open door. Hodges walks by.

McGAVIN
Hey, Bob...

HODGES
(looking in)
Yeah?

McGAVIN
That was hot shit, cowboy...

HODGES
Well, thank you.

McGAVIN
For an old man.

HODGES
Yeah, right. Well, every dog has his day. Of course, it was my own fault... right? I mean, I was the asshole that let him go.

Hodges turns to go.

McGAVIN
Hey, wait up...

McGavin lowers the weights as Hodges stops.

McGAVIN
I wanna apologize.

HODGES
For what?

McGAVIN
Whole lotta shit.

HODGES
Go see a priest. Say an act 'a contrition. Couple Hail Marys. I'm not the one that --

McGAVIN
Hey, y'know -- if you would just cut me half as much slack as you cut these other assholes...
(pause)
... I might just owe you one.

Hodges steps back into the room.

HODGES
I have. You do.

A dead silence. McGavin's half-apology's a bit too late. He moves a leg lift bench (or cable row machine).

HODGES
(continuing)
I spoke to Melindez at DSD. I'll get a new partner... start of the month...
(pause; silence)
Ever had a bad relationship with a woman -- ya fight all the time? Even sometimes when you love 'em. Like havin' two heads: one says red, the other is sure to say green?
(pause)
Well, once you've had one that wasn't like that... you never go back again. If you see it's like that, you leave it. You don't point a finger and blame someone... you just go your separate ways.

176 CONTINUED:

McGavin's eyes cloud -- as if he's been slapped. He lifts the weights down with his leg -- holds them extended -- then lets them down. Silence.

McGAVIN
Yeah. Okay. Well, anyway...
(pause)
The apology still goes.

Hodges stares at him, turns, and leaves. McGavin is alone.

SLOW FADE TO:

LOUD MUSIC ON A TRUCK RADIO...

177 EXT. "THE PENTHOUSE" - NIGHT 177

The "Penthouse" is a cop hangout, on top of a parking structure, across from the LAPD heliport, where copters rise and descend in the night. McGavin sits alone, on a retaining wall, nursing a bottle of Wild Turkey. Joey, Tommie, Phil, and Don lean against a pickup truck... tossing back beers. Joey walks toward his car. *

DON
No cappin', Joey.

JOEY
Nah, nah... straight-arrow, man...

He jumps in his car and exits down the ramp, burning rubber. As he goes, he caps off two shots into the air.

COPS
Asshole! Stupid motherfucker!

They throw beer bottles after his car, laughing. The bottles smash on the concrete.

McGavin wakes up with the noise. As a CHOPPER LANDS in the b.g., he wheels out without a word to anyone, descending...

178A QUICK CUTS (MUSIC OVER) 178A

A) He drives DOWN THE PARKING RAMP...

B) ON THE ROAD - Toward White Fence... McGavin drives through the night.

C) ON THE ROAD ABOVE WHITE FENCE: The car slows as it passes the houses lined up above the Hole. McGavin turns down the hill.

D) FOURTH STREET - He drives past the stairway Louisa descended, in front of the small houses, across from the pillars of the bridge.

E) ANGLE - McGAVIN - framed by the pillars of the bridge.

F) UNDER THE BRIDGE - Fires burn in trash cans, up the hill, above McGavin's car, which descends the street, then stops in front of:

(OMIT 178-183)

184 ON THE STREET - LOUISA'S HOME 184

McGavin gets out, looking around. HOMEGIRLS eye him suspiciously as they walk by toward the bridge.

McGAVIN
Uh, excuse me. Senorita Louisa Gomez esta en la casa? Por favor, uh...

The Homegirls walk away. McGavin is looking all around the block... as the WHITE FENCE HOMEBOYS descend the hill. Homegirls slide in behind them.

HOMEBOY #2
Hey, Pacman. Hey, nice ride. Lissen up -- hey, lemme take a ride in your car.

More Homeboys emerge. He is trapped.

HOMEBOY #3
Ooo, hey, Pacman... got your gun? Good. "Don't leave home without it..."

They move in from all sides... grinning at him. By now the gun is useless. He'd never get it off his hip.

FLACCO
What're you lookin' for? In your fancy car? You on duty?

Suddenly, Gato, the kid he spray-painted, walks up.

GATO
What the fuck is he doin' here?

FLACCO
Leavin', right? Do a ghost, Pacman. You don't belong around here.

GATO
Puto.

He spits. The Homeboys keep him away.

FLACCO
Come back some time on duty.
We'll smile and play nice. Okay?

McGavin is jostled. He holds his ground.

GATO
Wait. Hey... don't go yet...
(re: the car)
This new, Ese?
(pause)
Ever heard of Earl Sheib? Eh,
vato...?

He takes out a set of car keys... and holds one up for McGavin to see.

GATO
(continuing)
The payback... is a bitch.

Gato drags the car key along the side of McGavin's car! McGavin jumps to grab his arm! The shit is about to fly, when...

LOUISA (O.S.)
No!!!!!

All action stops for an instant.

LOUISA
He's here with me! Move out!

Not letting them stop to think, she pushes through to the passenger's door.

LOUISA
(continuing)
Danny, please... come on, let's
go.

McGavin unlocks his door, climbs in, and lets Louisa in.

185 IN THE CAR 185

He drives through the crowd of Homeboys, who pound the car with their fists.

HOMEBOYS
1. Puto!
2. You fuck our woman?!?
3. We fuck with you!
4. Come back! Come back!

186 ANOTHER ANGLE 186

McGavin is steamed.

McGAVIN
You shouldn't --

LOUISA
You shouldn't have come!!
You're lucky I was even home!
I'm going to Sacramento! To
see my sister...

She is twice as steamed as he.

McGAVIN
They're not gonna hurt a cop.

LOUISA
Fine. Take me back.

Silence. He takes a deep breath. Drives on. He sneaks a look. She is furious.

McGAVIN
Listen. If I messed things up
for you, I'm --

LOUISA
I can take care of them! You
worry about yourself! You can't
even deal with yourself!

187 OUTSIDE 187

The car cuts through the night.

188 IN THE CAR - CLOSE - ON McGAVIN'S FACE

His anger deepens, turns inward. He wheels the car to the side of the road, stops, and turns off the engine.

189 ANOTHER ANGLE 189

Louisa can't even look at him.

LOUISA
Who do you think you are?
(she turns)
Lemme tell you something, Danny.
These guys may be fucked up --
but they have each other!
(pause)
What do you have that's better?
Huh? Your car? Your badge?
Your bullshit???
(pause)
What do you have? Huh? Tell
me!!!!!!

Silence. McGavin doesn't answer. He can't. Louisa is overwhelmed with sadness... and compassion. Tears rise to her eyes. They are just about to leap into Danny's when...

... They fall together. McGavin is trying to lose himself in her kisses, her embrace.

LOUISA
(continuing)
Oh, Danny... why do you make
everything impossible, huh?
(pause)
Oh... I could love you, Danny...
oh...

Still kissing her, softly...

DANNY
I do love you...

They are talking tenderly as they kiss... and touch...

LOUISA
Oh, Danny... I don't know...
what do you want -- a family?
Is this how you want to live?

McGAVIN
I love you...

LOUISA
You don't even -- oh... Oh, God...

Louisa is overwhelmed.

DISSOLVE TO:

190 INT. HODGES' BEDROOM - NIGHT 190

Hodges lies awake, troubled... staring up at the ceiling.

HODGES
Oh, God...

His wife opens her eyes, looking at him.

JOAN
What's wrong?

No response.

JOAN
(continuing)
Come on. Hey...

Now she sits up, to look at him.

HODGES
Little ruckus down at the beach.

Joan keeps staring...

JOAN
And...?

HODGES
Talked to my partner...

JOAN
Good. I hope you didn't change your mind...

Hodges shakes his head, imperceptibly, No.

JOAN
(continuing)
Bob... you can't be father to the world.
(pause)
He wants to win the war all by himself -- let him. The battles are tough enough.

Hodges stares up at the ceiling as the day plays back in his mind.

MUSIC BEGINS.

DISSOLVE TO:

191 DANNY'S BEDROOM (MUSIC OVER) 191

By candlelight, Louisa and Danny make love...

FADE TO:

THE MUSIC FADES.

(OMIT 192-193)

194 INT. YELLOW PONTIAC - DAY 194*

Hodges drives as they eat burritos...

HODGES
Y'hear from Louisa yet? *

McGAVIN
Nah, she's still up north. *

HODGES
How you gonna see her when we start working nights?

McGAVIN
We'll work it out. How 'bout the D.A? *

HODGES
(chewing)
What? Oh...

McGAVIN
The D.A. Y'hear from --

Suddenly, spotting a CHICANO in a passing car, McGavin picks up the radio...

McGAVIN
(continuing; on radio)
--Uh, One CRASH thirty-two... requesting wants, warrants, DMV, on California plate: One Nora Frank Union, Three, Zero, Nine... * brown Buick Skylark...
(MORE)

McGAVIN (cont'd)
(as he waits;
to Hodges)
The D.A., man...

HODGES
Yeah, yeah... they said Oso's testimony won't mean shit in court. Hightop's got a lawyer he can't afford.

McGAVIN
But someone else can.

HODGES
So what's new? That's life.

The Police RADIO responds.

POLICE RADIO WOMAN (V.O.)
Unit requesting California plate: One Nora Frank Union Three, Zero, Nine... no wants, no warrants: Ortiz, Hidalgo... 2411 San Raphael Street, Los Angeles...

McGAVIN
(on radio)
One Crash thirty-two. Roger.

He sets the radio down...

McGAVIN
(continuing)
Yeah, well... we cost him some money -- what the hell.

Silence, as they drive on.

McGAVIN
(continuing)
Y'know that talk we had?
(pause)
I've been thinking. If I was you... I'd want a new partner, too. Might do us both some good.

Hodges looks over at him.

HODGES
Yeah? No hard feelings?

McGAVIN
Nah. I deserve it.

HODGES
Hey, we finally agree.

Hodges feels immense relief. What's happened has been eating him up.

HODGES
(continuing)
Y'know, I do have the feeling, Danny...
(pause)
Some day you're gonna be a good cop.
(deadpan)
If you live that long... and they change all the rules.

Hodges waits for McGavin to smile... then turns back to the road, smiling too.

SMASH CUT TO:

195 EXT. COUNTY JAIL - ROOFTOP - BLOOD RECREATION AREA - DAY 195

DEPUTIES with riot clubs wade into a GANG melee, breaking up a fight. In the corner of a weight-lifting area, beaten senseless, his face a bloody mess... is Hightop. The Deputies drag him out.

196 COUNTY JAIL - O.S.S. OFFICE 196

Hightop, surrounded by DEPUTIES, sits in a chair in the office of Operation Safe Streets, the Sheriff's anti-gang unit. FOSTER, a white Deputy, handles the interrogation.

HIGHTOP
I want a doctor!

FOSTER
Why they do you, Hightop? You sellin' 'em bad shit out on the street? You hangin' too much with the Crips? *

HIGHTOP
I wanna talk to my lawyer!

FOSTER
Give it up! Shit... even his Homeboys can't deal with his shit. Take him on back to his cell.

196 CONTINUED:

The Deputies grab him from all sides. He fights to keep from being dragged away -- freaked out of his mind.

HIGHTOP
Hold it! Hold it!!!

Foster nods. The Deputies shove Hightop back in his chair.

FOSTER
Wanna get outta the gang module?
Get back in general population?
(pause)
Tell me somethin' I don't know.
(pause)
You may beat your rap, Hightop.
But there's all kinds 'a justice
in the world.

Silence.

HIGHTOP
I don't know what you know.

FOSTER
Oh, gimme somethin' tasty. Some
'a that nasty cheese you got.

197 HIGHTOP'S P.O.V. 197

The Deputies stare without a glimmer of sympathy.

FOSTER
(continuing)
Cold world, Blood. No mercy.
Ain't that what you write on the
walls?
(pause)
Who got Robert Craig?

198 ANGLE - HIGHTOP 198

about to cheese.

FADE TO BLACK.

199 IN THE DARKNESS 199

Through static:

POLICE RADIO WOMAN (V.O.)
Units in the area... we have a
suspect 187 van... dark green... *
California: Three Adam, Boy,
Robert, Zero, Nine, Seven...
northbound on Castor at 54th.

McGAVIN (O.S.)
That's Rocket's van, man...

HODGES (O.S.)
Here we go...

FADE IN:

200 INT. YELLOW CAR - NIGHT 200

Incredible acceleration as the pedal is pressed to the floor... the TRANSMISSION THUNKS, the gears engage... and the yellow Pontiac picks up speed. Hodges is at the wheel. McGavin sticks the siren light up top and picks up the phone.

McGAVIN
(into radio)
Uh, One CRASH thirty-two... we are southbound on Huntington Boulevard, responding to 187 van... *

SIRENS are heard in the distance.

201 FROM THE CHOPPER 201

As the black-and-whites head for a liquor store parking lot... the Chopper puts its light on the yellow car (with its siren light on the top).

CHOPPER COP
(into radio)
Unit that I have my light on! Suspect van on top of hill -- behind store! Go past, turn right... up the ramp! You'll kiss their bumper!

202 IN THE YELLOW CAR 202

McGAVIN
(into radio)
Roger, Air Support...
(to Hodges)
Right! Up there! Go past it! Yeah, right!!!!

The yellow car screams past the black-and-whites that have converged on the lower lot...

203 LIQUOR STORE RAMP 203

... Then it speeds up an inclined driveway to...

204 THE UPPER LOT 204

Hodges skids to a stop, burning rubber, raising smoke from the tires, blocking the green Dodge van's escape.

McGavin, whose door is angled toward the van, leaps out, gun high!

McGAVIN
Police!!! Put your fuckin' hands out! Put your fuckin' hands outside!!!!

As the Driver and Passenger, two young black males, comply... Danny reaches for the bullhorn.

McGAVIN
(continuing; through bullhorn)
Driver -- I wanna see those keys in your hand...

COPS racing up the steps from the lower parking lot, take cover in support. The CHOPPER hovers overhead. McGavin dictates the drill to LEWIS CLARK, the driver -- a decent-looking kid; then to the passenger, WILLIE WRIGHT, a big fat blubbery kid who is scared out of his mind.

McGAVIN
(continuing)
Driver -- get outta the van. Open the door from outside. Keep your hands up. Let's go.

When he's out...

McGAVIN
(continuing)
I want you to walk very slowly to the back of the van.

When he's there...

McGAVIN
(continuing)
Keep your left hand in the air. I want you to open the back of the van.

When he does...

McGAVIN
(continuing)
Now move to your left. Keep your hands up -- don't move. Passenger... get out on the driver's side, with your hands up. *

When he's there...

McGAVIN
Walk backward to the rear of the van. *
(pause, waiting)
Now both 'a you. Get on your fuckin' knees. Hands up! Down on your stomach. Move! Keep your hands in front of you.

As they comply...

McGAVIN
(continuing)
Now bury your heads in the ground. Get down.
(pause)
Now spread your legs... Now, arms to your sides, palms up. Now, put your right hand in the small 'a your back.
(to Willie)
Your right hand, ya stupid motherfucker! Keep your palms up! Let's go!
(pause)
Now, the same thing again with the other hand.

When they're done and they're lying there... McGavin turns to the PATROLMEN who've arrived in support.

McGAVIN
(continuing)
These guys look pretty scary to me. We got any heroes here? Wanna put some cuffs on these boys?

PORTER, a young black cop, moves in to do his bidding. When they're cuffed, he looks up at Hodges, who's been backing Danny up all the while.

PORTER
What you got here, Hodges?

HODGES
This is the van old Rocket was driving when he shot up Robert Craig.

PORTER
Read 'em their rights.

HODGES
What for?

Willie and Lewis look pathetic, lying on the ground.

205 ANGLE McGAVIN 205

grabbing his flashlight, to signal the Chopper, code four.

206 ANGLE - FROM THE CHOPPER 206

Four flashes are just dots of light. The chopper wheels into the night.

207 INT. INTERROGATION ROOM - NIGHT 207

A small soundproofed room without windows. Willie Wright is seated across from McGavin, about to start blubbering from fear.

McGAVIN
How long you known Rocket? A year? Ten years?

WILLIE
One year. I guess.

McGAVIN
Where's his lady live?

WILLIE
I dunno.

McGAVIN
Hey, don't pull my fuckin' dick, stupid.

WILLIE
I don't know where she live!

Silence.

208 ANGLE - WILLIE 208

His eyes are moist. He would like to cry, but is too afraid. Sweat drips into his eyes.

McGAVIN (O.S.)
What if you had to find him... what if somebody wanted to kill him... and you had to let him know. Where would you find him?

WILLIE
I dunno.

209 BACK TO SCENE 209

McGAVIN
Hey. We can do this all night... What's Rocket's girlfriend's name?

WILLIE
I don't know her name...

McGAVIN
You're not talkin' to some fool, man! We are talkin' about your freedom! You don't know her name. What's her girlfriend's name?

WILLIE
What girlfriend?

McGAVIN
Any one! Name one! Don't tell me you don't know the little girls' names... a big strong guy like you...
(pause)
What's the name 'a some 'a Rocket's girlfriends' friends!?!

Silence.

WILLIE
Annie.

McGAVIN
Annie what?

WILLIE
I dunno.

McGavin's disgusted. Willie wants to cry.

McGAVIN
Who else. And don't be pullin' my dick now.
(MORE)

McGAVIN (cont'd)
I'll front you off in front 'a your friends... I'll hand you a fifty-dollar bill, say, 'Thanks for the information.'
(pause)
I'll do it. I've done it before.

Silence.

WILLIE
Cheryl... Williams.

McGavin grunts. Satisfied. He writes the name on his pad. He taps his pencil... looking up again. Then he gets up and walks to...

210 A SIMILAR ROOM - NEXT DOOR 210

McGavin enters. The door shuts. He leans against the wall. Silence. Hodges is seated across the desk from the driver, Lewis Clark. Lewis is scared, too... but he has some dignity.

HODGES
How did he get your van?
(pause; patiently)
We know that he used your van, Lewis. Now, if you don't want to get in trouble... just tell me how Rocket got it.

LEWIS
I lent it to my brother.

HODGES
And...?

LEWIS
Rocket took it from him at a party.

HODGES
He just took the van?

LEWIS
My brother was afraid.

HODGES
He was more afraid of Rocket, than of you?

Lewis doesn't answer. Hodges looks up at McGavin, whose face shows nothing. Hodges turns back to Lewis.

HODGES
(continuing)
Just so we understand ourselves. We don't want you. We want him. But they used your van in a drive-by. So we can book you, unless you wanna help.

Silence. Hodges looks up at McGavin again. They shrug in resignation. Poor Lewis.

Suddenly, McGavin laughs. A flicker of pain crosses Lewis's eyes. But McGavin tells him...

McGAVIN
Relax, huh? I'm not laughin' at you...
(to Hodges)
You know what fat Willie just told me?
(laughing, increasingly amused)
... You know that foxy chick hangs out with Cheryl Williams and Annie?

HODGES
I don't think so...

McGAVIN
Yeah -- you know who I mean -- this is wild, man... sexy little thing, y'know? Shit. Lewis -- what the fuck is the name 'a that girl?

LEWIS
Sharon?

McGAVIN
Right. Uh, Sharon...
(snapping his fingers)
... uh ..

LEWIS
Robbins?

McGAVIN
Robbins!

McGavin points at Hodges... then he winds up as Hodges stands -- and they slap a high-five!

HODGES
All right...

They've got the name. They celebrate... Hodges' arm

210 CONTINUED:

around McGavin's shoulder...

HODGES
(continuing)
Way ta fuckin' go... Not bad...

While poor Lewis looks on, swallowing hard. Lewis knows he's blown it. We see the pained look in his eyes as we...

SLOW FADE TO:

211 EXT. A SMALL RED GHETTO HOUSE - DAWN 211 *

COPS sneak up on a ramshackle house, set back off the street. They wear flak jackets, raid hats, and LAPD windbreakers. With them are McGavin, Hodges, Bill Young, and Rusty Baines.

The cops fan out, surrounding the house. They carry walkie-talkies. One Cop drags a cable attached to a tow truck -- to pull off the steel doors on this rundown ghetto dwelling.

McGAVIN
(whispering)
Doors cost more than the building.

Rusty Baines is heading the raid. He waves the men into position.

212 ANGLES - AROUND THE HOUSE 212

They cover the doors and windows, sliding to the walls to listen...

COP #1
(to his partner; whispering)
Jesus, he's killin' her!

COP #2
Shut the fuck up...

They listen closer. They smile... as it dawns on them that...

213 INSIDE THE HOUSE 213

SHARON ROBBINS is making love...

SHARON
Oh... oh... aahhh... AHHHHHH!!!

... to a YOUNG BLACK MALE, whom we see from the back.

214 OUTSIDE - QUICK CUTS - AGAINST THE WALL 214

COP #1
(on walkie-talkie)
They're fuckin'...

215 AT A WINDOW 215

COP #2
(on walkie-talkie)
Jesus, they're ballin' in there!

216 AROUND THE HOUSE 216

COP #3
(on walkie-talkie)
They're fuckin'...

COP #4
(on walkie-talkie)
He's humpin' her...

217 BACK AT THE FRONT DOOR 217

YOUNG *
(on walkie-talkie)
Shit...
(to Rusty Baines)
They're fuckin' in there! You wanna wait?

BAINES
You're kiddin' me... Fuck no.

Baines gives the signal. YOUNG knocks on the door. *

YOUNG *
Police. Open up.

218 INSIDE 218

The screwing is over the top. Sharon is moaning loudly.

219 AT THE FRONT DOOR 219

YOUNG *
I don't think they can hear us.

BAINES
Fuck 'em. Let's go.
(pause)
Talk about gettin' off...

YOUNG *
(on walkie-talkie)
We're goin' in. Quiet. Watch out...

Instead of using the tow truck, Young takes out a crow-bar and pries the metal door open. Quietly, they slip inside. *

220 ALL AROUND THE HOUSE 220

Cops take up positions by the windows.

221 AT THE BATHROOM WINDOW 221

Two Cops slide the open window up... and climb in.

222 INSIDE THE BATHROOM 222

We see the Cops gingerly slide inside.

223 IN THE LIVING ROOM 223

Baines, McGavin, Hodges, and Jones cross the living room toward the bedroom door, slightly ajar.

Dead silence, except for the lovemaking. They smirk as they cross the room. The tension increases.

McGavin and Baines take positions on either side of the door.

Hodges kneels with an angle on the bedroom, gun out, ready to fire.

224 HODGES' P.O.V. 224

With Baines and McGavin framing the door, Baines nods to Danny, who opens the door with his foot, as Jones says...

JONES
Freeze. Police.

On the bed, the Young Man freezes, then cranes around wildly to see who it is.

SIMULTANEOUSLY:

225 ANOTHER ANGLE 225

as Hodges says:

HODGES
That's not Rocket...

The Young Man jumps off the bed, reaching for something on the floor...

SHOTS are fired -- from the bathroom!!! The windows are broken out!

SHARON
(screaming)
No!!!!!

And Hodges rushes in!

HODGES
Hold it! Stop! Fuck!!!

Too late. As Sharon screams hysterically, Hodges rushes over to the Young Black Male. Seeing the pistol in McGavin's hand, Sharon believes he shot her lover, who turns out to be...

HODGES
Killer-Bee...
(anguished)
Why did you move, man? Why???

KILLER-BEE
(weeping)
I was puttin' my fuckin' pants on...

Killer-Bee weeps with the pain... and the knowledge that he... is dead.

The Cops are stunned. Sharon screams as they lead her out, wrapped in a blanket!

SHARON
No! No! You mothafucka!!!
Pacman!!!!!!!

She weeps as they hustle her out to the street. When she's gone, it is deathly still.

FADE TO:

MUSIC BEGINS:

226 MONTAGE 226

The rumor of war takes wind.

A) DAY: In a back ALLEY, on car seats: Sharon mouths the name PACMAN, to the Homeboys from Crip De Ville, a rock pipe in her hands. *

T-Bone's been holding a match for her. The Crips look around at each other.

CLOSE-UP: Rocket's eyes grow hard.

B) DAY: McGavin is parked in his own car, sipping coffee, eyeing the FRIED CHICKEN STAND. There's another WAITRESS inside. Louisa isn't there. *

C) NIGHT: T-Bone is busted in a clothing store, an armful of goods in his hands -- caught admiring a hat in a mirror... as two COPS close in. *

D) NIGHT: IN AN ABANDONED BUILDING -- Down a set of concrete stairs, behind a barricaded door -- Rocket is holed up, waiting out the heat. He works on an Uzi, oiling it, surrounded by an aresenal of shotguns, rifles, knives, ammunition... and food to last several weeks. The

The Crips lie around on mattresses and cots... biding their time.

E) Night: THE YELLOW CAR DRIVES THROUGH CRIP DE VILLE. The streets are quiet. *

TIME LAPSE:

(Omit 227)

228 INT. COUNTY JAIL - DORMITORY - DAY

Frog is playing cards with some VETERANOS.

Two bunks away, T-Bone, from Crip De Ville, swaps tales with a skinny little Crip, J.C. Around them the dorm is chaotic. Bullshit. RADIOS play.

J.C.
I heard that...

T-BONE
Shit. I got cool with these niggers, y'know? So I take up they enemies, right? I represent the set.
(MORE)

T-BONE (cont'd)
Wherever I go, I am the set. Kickin' back with the Homeboys... pullin' that crazy shit...

J.C.
Right on. T-Bone... my man...

T-BONE
I like that crazy shit, y'know... go bust, y'know... catch somebody... stick 'em, bust 'em, stabbin'...

J.C.
... mobbin' the houses, beatin' fools down... blastin' my enemies...

They slap hands...

T-BONE
Go partyin', y'know... go this freak house, over here, cuz... y'know, leave cuz over here... go over this freak house, cuz over there... cuz sleepin' on the floor...
(pause)
Y'know, Rocket hidin' out. Po-lice got Killer-Bee, shit! Caught cuz puttin' his fuel in Rocket's girlfriend, right? Fuck... shot that nigger full 'a lead, man. Motherfucker is a pencil, man. Police come in, say, shit... he hands up -- bare-ass naked -- blew him away!

J.C.
That's cold, man.

T-BONE
Fuck, right on. That's Pac-Man.
(pause)
We gon' be bitin' on his ass...

They shake hands, solemnly, ghetto style. Pretending to contemplate his hand... Frog has heard it all.

SLOW DISSOLVE TO:

229 INT. McGAVIN'S APARTMENT - DAY 229

McGavin's on the sofa, dozing. A cop show is on TV.

"Starsky and Hutch", a rerun. A KNOCK on the door. More KNOCKS.

McGAVIN
Hnnnnnhhh...

The insistence of the KNOCKS, which continue... penetrates his consciousness, alarming him. He goes for his gun, slides off the sofa, sideways. MORE LOUD KNOCKS.

McGAVIN
(continuing)
Who's there?

HODGES (O.S.)
Put the gun down and open the door!

McGavin looks at his gun, smiles, then opens the door for Hodges, who glances at the gun as he enters.

HODGES
Good guess, huh.

McGAVIN
Just lucky.

HODGES
You sleepin' like that?

He looks at McGavin, rumpled in his clothes.

McGAVIN
I faded, man...

HODGES
Got a hearing this morning.

McGAVIN
Oh, shit.

HODGES
Got a phone call, too. Let's go.

230A INT. PARKER CENTER - HEARING ROOM 230A

Rusty Baines is on the stand. McGavin sits with the other officers involved in the shooting of Killer-Bee (b.g.). As Baines is questioned, McGavin gets tapped on the shoulder by Melindez, who nods: "Out In The Hall." Danny gets up and follows.

BAINES
Sir, we knocked. We identified ourselves. The suspect panicked.

HEARING OFFICER
That we know. But what I can't figure out, Officer Baines, is why you didn't summon SWAT.

BAINES
We thought we had him.

HEARING OFFICER
You thought wrong. I want you and the men who fired their weapons suspended -- off the street without pay -- until disposition of this case.

When finished, McGavin is...

231 OUT IN THE HALL 231

Hodges is there with Lieutenant Reed and Bill Jones. Melindez and McGavin arrive. The door to the Hearing Room swings shut.

REED
That's crazy.

HODGES
They think he shot him.

REED
(to McGavin)
Wasn't you, was it?

McGAVIN
What? No...

HODGES
What difference does it make? If they think he did, he did it.

REED
They're not gonna shoot a cop...

MELINDEZ
(to Hodges)
Who told you this?

HODGES
Rather not say.

MELINDEZ
I am not askin' you to testify... We are not gonna blow your source...

He looks at the others, who nod their assent.

231 CONTINUED:

HODGES
Leo Lopez. Frog. Up at County on a traffic warrant.
(pause)
He owed me one.
(pause)
Look, hey... I believe him.

REED
I am sick a' these fuckin' assholes. All of 'em. Let's call Metro... put the clamps on 'em -- till we get them to call this off.

Tp general nodding agreement...

REED
(continuing; to Melindez)
Wanna set this up?

MELINDEZ
Yeah, sure.
(to McGavin)
And until we get to the bottom of this, I want you off the --

McGAVIN
Lookit, sir, uh... why let 'em scare me off the street? Let 'em think they've won... why give 'em the satisfaction?
(pause)
Look... I'm okay.

Silence. They look at...

HODGES
He's okay.

Pause.

MELINDEZ
I'll call Metro when I get back. We'll get 'em. Top priority. For now, we just sit tight.

(OMIT 232-233)

MUSIC PLAYS:

234 QUICK CUTS - DAY

A) Metro Division uniformed cops grab shotguns from a wall case, one by one.

B) They hut-hut-hut onto the street, into a Metro bus.

C) In the neighborhoods, Cops are everywhere -- towing unregistered cars, shaking people down, knocking on doors, asking questions. Law-abiding citizens applaud.

D) AERIAL VIEW - We see cop cars and red lights everywhere. Then, racing down the hill from 21st Street, we see the speedy black Crip, Spooky.

235 ALLEY - TIME CUT 235

Spooky, the haunted-looking Crip, races down an alley, pursued by a PAIR of COPS, on foot. He vaults a five-foot fence, runs low through a yard, ducks through the fence on the bottom... then doubles back behind the Cops, to cross the alley to the other side.

236 ON THE STREET - TIME CUT 236

Spooky emerges from a driveway and crosses the street, walking, so as not to be observed.

On the far side... he races around to the back of a house, to enter a dark hallway, down to...

237 ROCKET'S LAIR 237

The Crips hide in their fortress. A loud KNOCK. Two KNOCKS. Then FIVE KNOCKS in succession. They open the door. Spooky enters, out of breath.

SPOOKY
They still everywhere, cuz.
Askin' 'bout the hit on Pacman.

ROCKET
Who said?

SPOOKY
I's cut there, cuz.

ROCKET
Who been talkin'? Everybody here...

Silence.

SHOOTER
T-Bone up at County.

Silence.

ROCKET
Find out who he with...

DISSOLVE TO:

238 LOBBY OF COUNTY JAIL - DAY 238

Larry is laughing as Frog is sprung, singing to himself, throw-away style, as Frog talks to Ron Delauney.

LARRY
(singing in b.g.)
"Froggie went a-courtin' and a-he did ride, uh-huh..."

FROG
I said don't pay!

RON
Your brother paid! I got him a job, remember?

FROG
Well, he shouldn't --

RON
Hey, it's his money, right?

LARRY
(still to himself)
"Went up to Miss Mousie's door, uh-huh..."

FROG
Will you shut up?

As Larry laughs...

RON
You'll have to just get your own job now, huh? Pay your little brother back...

Larry throws an arm around Frog...

LARRY
You into Miss Mousie now? Gonna have to find you some pussy, huh? Too much time in the slammer!

As Frog attacks, Larry laughs hysterically -- dancing out of the way!

DISSOLVE TO:

239 INT. HOUSE ON 21ST STREET - NIGHT 239

A party is going on! The air is thick with drugs. Smoke. Lots of PEOPLE everywhere. LOUD MUSIC. Lots of girls. The Vatos are gettin' down!

In the middle of a crowd of people... dancing arm-in-arm... are Frog and his brother Felipe! The women smile and cheer... hoisting their beers and laughing as the brothers do a crazy time-step, an elaborate cholo dance routine -- ultra slick, real fast.

240 OUT ON THE STREET 240

The NOISE from the party disturbs the whole block. A car * speeds into view. Bird on the sidewalk, is stoned. He sees it.

241 BACK AT THE PARTY 241

Noise. Laughter. Music. Sex.

242 INSIDE THE SPEEDING (CRIP) CAR 242

Shooter is driving. Rocket and Dog-Man open fire. They * keep firing as they speed down the street.

243 IN THE YELLOW CAR 243

RADIO (V.O.)
All units in the area -- shots fired -- two one one four Spero -- repeating, 2114 Spero. *

HODGES
(on radio) *
Roger -- One CRASH Thirty-Two -- there in one...
(to McGavin)
They're right around the corner.

They speed off.

244 IN THE PARTY 244

Panic! Fear! Rage! Women run screaming, every which way! Cholos race for their guns, hidden around the pad.

245 OUTSIDE 245

The yellow car arrives. Hodges and McGavin race out, guns high. The Cholos see them and race inside, hiding their weapons. Other Cholos are racing to the house next door, screaming. The whole scene is confusing.

CHOLOS
1. Shit man, hurry up!
2. They went down there!
3. Crips, man -- I saw one!

Hodges and McGavin split up. McGavin enters the party as Hodges heads toward the house next door.

246 IN THE PARTY HOUSE 246

The music stops. It is eerily silent inside... as McGavin circulates, saying nothing.

The Cholos and Homegirls eye him with rage. Felipe is there. Bird is there. Frog is there.

Then, suddenly... a bedroom door opens, and...

Louisa walks out -- made up like a pill-head whore -- with multi-colored raccoon eyes, fresh from making love.

Behind Louisa is Larry. They have been in that room together. He sees McGavin and stops.

247 ANGLE - McGAVIN 247

sick. His head spins. He is nauseated. He can't even speak. Louisa stops when she sees him. Defiant, she takes the offensive.

LOUISA
What?

Larry stays in the b.g. This is none of his affair.

LOUISA
(continuing)
What's the matter, Pacman?

Danny can't even see straight. His world is falling apart.

248 DANNY'S P.O.V. (HAND-HELD CAMERA) 248

McGavin pushes through the leering crowd, to get outside -- away.

249 BACK TO SCENE 249

Louisa follows, attacking!

LOUISA
What's the matter with you?
What's the matter? Huh?

250 OUTSIDE 250

He bangs onto the porch. She pursues him down the stairs, grabbing him. McGavin stops. Her face, grotesque, thrust up at him, breaks his heart.

DANNY
How's your sister?

LOUISA
I just got back. She's fine...

A moment of yearning, for both of them... then she see the pain in Danny's eyes, and explodes -- deflecting her guilt...

LOUISA
(continuing)
What are you looking at?

DANNY
(cracking)
What are you doing here...?

LOUISA
Me? I live here, man...

McGAVIN
You don't live here. You live in White Fence.

LOUISA
I go where I want! We got no fight with these guys... An' what did it look like I'm doing, huh?!?
(she cries)
You fucking murderer!!!

Louisa breaks down, weeping. Tears leap into McGavin's eyes. The whole thing is insane. She is blaming him for what she's done. It is much too late to explain. He turns to go. She catches up, screaming into his face...

LOUISA
(continuing)
Huh?!? What did I do? What did I do???!!!

Now he just wants to get away... toward the stairs of the house next door.

McGAVIN
I won't deal with you like this...

LOUISA
Like what?
(pause)
You think you know who I am?
All you see is what you want,
man! You only want things one
way!

Stepping in front of Danny on the stairs...

LOUISA
(continuing)
You don't like me like this? Huh?
Well, this is me. This is me, too!
(pause)
Look at me! Look at me, Pacman...

Pause. Then McGavin pushes up the stairs, past her, into the victim's home.

Louisa is left at the bottom of the steps as the Cops arrive. She sets her face. She will cry no more. A Homegirl, ANGIE, walks up beside her... but doesn't dare get too close.

251 INSIDE THE HOUSE NEXT DOOR 251

McGavin pushes through the crowd. Hodges is down on his knees... by the body of the woman who lived there. Slain.

Her HUSBAND weeps uncontrollably. Their CHILD is screaming its lungs out, terrified, in the arms of a GANG GIRL. Hodges looks up.

252 ANGLE - McGAVIN

as the BABY CRIES. Stunned. Other COPS rush past him.

SLOW DISSOLVE TO:

253 PARTY HOUSE - BACK PORCH - LATE NIGHT 253

Everyone else is gone, except for the hardcore gang members, planning their revenge.

BIRD
I saw who it was, man... Rocket.
Dog-Man. Shooter.

He spits.

WHITEY
They die.

No one contradicts him. Felipe sits against a porch post.

FELIPE
I want in.

LARRY
We don't need you.

FELIPE
I want in!!!

BIRD
Look, we --

FELIPE
You shut up!
(to Frog)
They killin' us, man. I won't take this no more! Es mi barrio! I want in!!!

Frog stares at his brother. Silence.

FROG
Get off the fuckin' porch.

Felipe knows what this means. He takes a place in the moonlight, in the center of the barren back yard.

Frog nods to Spanky, Whitey, and Bird. They climb down into the yard, across from Felipe, awaiting the word.

FROG
(continuing)
Wanna jump this fucker in?
(looking around)
I don't think he's tough enough.
I don't think he has any heart...

Bird, Whitey, and Spanky leap onto Felipe -- all at once -- punching, kicking, and tearing at his throat. SLO-MO... Felipe fights back.

Frog watches from the porch. Larry cocks an eyebrow, asking if he's had enough. Frog isn't satisfied. The fight continues until Felipe's face is a bloody mess. Then, finally...

FROG
(continuing; quietly)
Awright...

253 CONTINUED:

Another random punch gets thrown, but it's over. The Homeboys pull away, leaving a beaten Felipe in the center of the yard. Frog walks up to his brother. He stares at him in the moonlight. Silence. Frog hands Felipe a beer.

TIME LAPSE MURAL -- DAWN TO DUSK *

254 INT. COP STATION - BRIEFING ROOM - DAY 254

Lieutenant Reed addresses a packed room. This is the final briefing.

REED
I want all CRASH units on full alert. Wear vests. Take all precautions. *

255 ANGLE - McGAVIN 255

dead inside.

256 BACK TO SCENE 256

REED
(continuing)
Arrest 'em all on sight.
(pause)
These streets'll be quiet soon.
(pause)
Won't be anyone left to bust.

257 QUICK CUTS 257

A) Cops grab shotguns and bulletproof vests. They arm themselves for the street.

B) Crips, hidden in Rocket's lair, oil their guns and lie low.

C) Cop cars patrol the 21st Street area, right where the rock was thrown. *

Elsewhere... *

258 THROUGH A TELEPHOTO LENS - A LONG ALLEYWAY - DUSK 258

Through a 1000-mm. lens... the Homeboys from 21st Street march the length of an alley. Faces grim, they are set to die.

258 CONTINUED: 116. *

SPARE ELECTRONIC MUSIC PLAYS. It reinforces the emptiness of a walk that goes nowhere. The lens flattens out all progress. As they walk, we PAN from face to face. The MUSIC floats in space. The tension is immense.

At the end of the alley...

Two cars pull up, with Homegirls driving -- LOCITA and ANGIE. The Homeboys climb in. The cars pull away. *
(NOTE: MARIA's in the car with Locita).* *

259A IN THE YELLOW CAR - CRUISING THE CORNER OF CRIP DE VILLE -- *

McGavin and Hodges pass a black-and-white. They eye the streets. No signs of life. *

259B OUTSIDE ROCKET'S LAIR *

A sentry keeps his eyes on the street. *

Omit 260;262
263 IN A BLACK-AND-WHITE, PARKED ON 21st STREET - *

Two cops see the 21st Street cars, but only the Girl Drivers are visible. They let the cars pass by.

261 ON A SIDEWALK *

White Fence Homeboys (Flacco, Gato, et. al.), seeing the 21st Street cars, raise their fists in salute.

264 IN TWO-ONE CAR #1 *

The Homeboys are ducked down low. The Driver, Angie, looks * all around. To a Homeboy...

ANGIE
Hey -- stay down. *

Approaching an alley... *

ANGIE
You ready? *

265 IN TWO-ONE CAR #2 *

Approaching the alley by Rocket's lair... *

LOCITA
I'm turning now... *

As she turns into an alley... the door panels are ripped out, *

265 CONTINUED: *

... and weapons emerge. The Homeboys crouch, waiting. * The mood is grim. *

266 IN AN ALLEY 266

The cars turn up an alley, behind the homes of Crip de Ville. The cars stop. The Homeboys scramble out and run -- low to the ground -- hidden by the fences lining the alley.

267 BY ROCKET'S LAIR 267

The Sentry has eyes on the street. He hears something. He turns.

Frog shoots him right through the chest.

Bird races into...

268 THE BASEMENT HALL 268

Bird hears voices down below. He pulls the pin on a hand grenade and tosses it. It dribbles down the steps, landing on the bottom as...

269 OUTSIDE 269

... Bird dives out the door! The hand GRENADE EXPLODES!

The Homeboys wait. Crips race out! The Homeboys catch them in a crossfire... cutting them to shreds. More Crips see what's going on -- and duck back into the lair.

Rocket emerges with an Uzzi -- spraying death. The Homeboys cut and run!

Larry races into the middle of the yard -- drills Rocket -- then dies himself... as the Uzi keeps firing and Rocket falls!

270 IN THE ALLEY 270

The Homeboys race to the cars and jump in. The cars race * off, raising dust -- leaving Larry's body behind.

FADE TO:

271 EXT. HILLS BEHIND 21ST STREET - NIGHT 271

There's a party going on. A bonfire. A ghetto BLASTER PLAYS, next to Felipe. The kid is stoned out of his gourd. Women are there, but the mood is grim. Larry is dead. Off to one side, Louisa sits with her friend Angie, who's talking to her stoically, quietly.

LOUISA
(softly)
I don't understand...

ANGIE
(quietly)
Hey, you know... that's life.
That's the way it is, Homes...
That's just life...

A LOG EXPLODES. Spanky jumps.

SPANKY
(scared)
Shit, hey!!! Oh...

He thought it was a gun going off. Spanky takes a roughing up. Bird, standing, looks down at the flames.

BIRD
That fucking Looney Tunes, eh?
Fucking Rambo, man...

FROG
Rambo didn't die.

BIRD
(hopped up on PCP)
No! I am fucking Rambo, man. I go, I go like Larry... fucking vato cyclone loco!!!

He takes another hit off a PCP joint, then teeters, stoned... real jumpy. Bird's got a .22 rifle in his hand. The barrel's intact. The butt's sawed-off. Bird falls down, against a log. *

BIRD
(continuing)
If I die, I wanna go like that.

FROG
What you mean, if you die? You never gonna die, eh, vato?

BIRD
(to a Girl)
C'mere...

271 CONTINUED:

A Girl walks up. Bird grabs her. He pulls her down, feeling her up... kissing her deep... rubbing his rifle * between her legs.

FROG
When I go, I wanna go like <u>that</u>.

The Homeboys laugh. Felipe is so scared, his face is a blank.

FROG
(continuing)
Relax, man... you did great. You got great big balls, little brother.

Felipe takes a hit of PCP. Silence.

Then...

Ron Delauney appears out of the dark. He stands, watching the Homeboys in their limited circle of light.

FROG
(continuing; spotting Ron)
What do you want, eh?

Silence.

RON
I asked if I could talk to you first.
(pause)
I want you guys to stay cool, now.
(pause)
They've got you, Frog.

Red whirling lights come on, up above, from the top of the canyon ridge -- along with spotlights. The same from the streets below. The gang is surrounded.

RON
(continuing)
Give it up.

Silence.

FROG
Don't feel too bad. You gave it a shot.

A HELICOPTER clears the ridge. Its white arc light is like a strobe -- riveting them as it circles overhead.

272 OUT OF THE DARKNESS 272

COPS approach from all sides.

Frog's hand plays in the dirt.

Hodges and McGavin appear in the front line of officers.

Frog kneels, hands above his head as Hodges pats him down.

FROG
We gonna have a little rapport here? Huh?

The whole gang kneels as the cops close in...

FROG
(continuing)
Who'd you tell, Hodges?

HODGES
No one.

FROG
You're a fucking liar.

Frog is only partially wrong.

FROG
(continuing)
I try and do a favor... *
(pause)
For your lousy partner, Hodges. *

In the b.g., McGavin pats the Homeboys down.

272 ANGLE - BIRD AND FELIPE 272

BIRD
(to Felipe)
Ain't no future in it, vato...

Then, as McGavin enters the frame -- and Felipe turns his head, momentarily... SLO-MO: Bird produces his rifle... as * Felipe spots it!

FELIPE
(knocking the gun away)
No!!!!!!

Bird fires! The bullet is deflected! McGavin flinches, then recovers as... Hodges is hit!

273 BACK TO SCENE (RESUME SPEED) 273

Cops open fire! Bird is cut to shreds! McGavin, in terror, leaps over the Homeboys sprawled out on the ground...

McGAVIN
No!!!!!

... to arrive at Hodges's side!

McGAVIN
(continuing)
No!!! Shit! No!!!!!

Bird's shot hits Hodges. Bad. McGavin holds Hodges in his arms.

McGAVIN
(continuing)
Oh, fuck...

274 McGAVIN'S P.O.V. 274

McGavin tears open Hodges' shirt, revealing the useless bullet-proof vest above the plain white T-shirt. Hodges looks incredibly vulnerable. He looks up with watery eyes.

HODGES
Hey... it's okay...
(paused; scared)
I can't feel my legs...
(in tears)
Doesn't make any sense, huh?

275 BACK TO SCENE 275

Danny holds Hodges, weeping. His partner... and friend... has died. They had come so far.

LOUISA
You did it! You! You bastard!

Louisa runs to get at him, but the Cops drag her away, in wild hysterical tears!

Danny rocks Hodges in his arms, holding on.

LOUISA
(continuing; as she is dragged off)
You! You! You!

McGAVIN
(weeping, bitterly)
Oh, God... Oh, please... Oh, God, no...!!!

PARAMEDICS race up, but he won't let go. He weeps. The HELICOPTER pins him in its eerie white light.

276 ANGLE - FELIPE 276

a solo cholo, dancing slow -- in another world -- to "HOYE COMO VA"... on PCP.

277 ANGLE - FROM CHOPPER - CLOSEUP - McGAVIN'S FACE 277

as he raises his head, weeping. Then we PAN OUT OVER the freeways... where traffic flows like a pulse.

SLOW DISSOLVE ON THE CITY LIGHTS:

THE SOUND OF TRAFFIC.

FADE IN:

278 INT. THE YELLOW CAR - NIGHT 278

First, we see the street -- from inside the car.

Then, McGavin, driving.

PULLING BACK -- McGavin has a brand new partner -- a young black cop named LEE -- who has just been promoted to FLYING CRASH.

LEE
Shit, man, I've been waiting for this.

McGavin doesn't respond. They cruise the ghetto street.

LEE
(continuing)
Place is a mess, huh?
(no response; pause)
You okay?

McGavin doesn't answer. Lee shrugs: What the Hell. The car turns a corner.

A deal is going down. The Dealer spots the car and runs.

Lee jumps out to chase! McGavin jumps out too!

279 ANOTHER ANGLE - OUTSIDE 279

McGAVIN
Hold up!

LEE
I want him!

Lee keeps on running. McGavin puts his head down... and overtakes his partner, when Lee gives up the chase.

LEE
(continuing)
Damnit, he --

McGavin pushes Lee up against a garage door.

McGAVIN
(continuing)
Don't even move. Just listen...

LEE
Hey, I grew up down here. So I don't need any lectures, from any white cop, about --

McGavin turns and walks away. Lee thinks better of it, and goes to join him...

LEE
(continuing)
Look.
(pause)
Don't go moody on me, now... I'm just --

McGAVIN
Shut the fuck up.
(as they walk)
Don't you fuckin' interrupt me...
(pause)
I'm gonna tell you a little story...

We watch, from behind, as they proceed down the driveway, back to the car.

McGAVIN
(continuing; voice fading)
These two bulls are sittin' on a hill, see... an' the young one says... no, wait...
(pause)
These two bulls are lookin' at some cows, okay...? An' the young one says...

From the front, they approach...

McGAVIN
(continuing; voice fading back in)
"Hey, Pop. Let's run down an' fuck one 'a those cows..."
(pause)
... But the old one says... uh...

Lee looks over, then...

280 CLOSEUP - ON DANNY'S FACE 280

McGAVIN
(continuing)
... The old one says....
(pause)
... "Uh, no, son..."
(pause)
"Let's walk down and fuck 'em all..."

Silence. It echoes, resonant.

Lee shakes his head, laughing as the sense of the joke creeps in.

They reach the car. Lee climbs in.

McGavin hesitates by the door.

He looks out over the vicious streets, where the war is never won.

Then McGavin climbs in and drives off...

... into another night.

CREDITS BEGIN.

MUSIC:

CREDITS ROLL TO...

FADE OUT.

THE END